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How I Spent My Summer Vacation: BORNEO!

by James Hyder

Borneo! The name conjures a sense of mystery and awe, and vague memories of headhunters, cannibals, and the "Wild Man of Borneo," whoever he was.

So when I was invited by executive producer **Phil Streather** to visit the location of the LF 3D film ***Bugs!*** in the rainforests of Borneo, I overcame any second thoughts about the expense and inconvenience of the 36-hour trip, got my shots, packed my bags, and went.

Straddling the equator in the South China Sea, northwest of Australia, Borneo is the third-largest island in the world, after Greenland and New Guinea. It is divided into three parts, East Malaysia, the sultanate of Brunei, and Kalimantan, which is part of Indonesia. From Baltimore, I flew through Newark, Amsterdam, and Singapore to get to Kuching, a city of 360,000 people in Sarawak, East Malaysia,

*(See **BORNEO** on page 8)*

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Projecting the Future: Two Views

At the 2002 LFCA Conference in Los Angeles, two LF professionals gave their views about the factors that make LF theaters successful.

Mark B. Peterson *is director of theater analysis and planning services at White Oak Associates, Inc. He has consulted on the development of dozens of LF theaters.*

Specifics of the LF theater industry's future cannot be discerned with meaningful precision. However, individual theaters can help shape what is to come through decisions made today, coupled with the drive and ingenuity to make things happen. Success can then be gauged by counting the number of people filling seats. Right? But are attendance trends—even when compiled over a long period of time—representative of a theater's true performance potential?

In fact, for a proper assessment of theater performance potential, attendance criteria must be established against which actual history can be compared. Unfortunately, such standards are largely lacking in today's LF world. Thus, without knowing what a theater *can* do, operators are often left only with what their facility *has* done—the future impacting operators rather than operators impacting the future. To correct this circumstance and gain control over the future, exhibitors should periodically undertake a performance appraisal to assign an appropriate attendance potential figure for their theater in their market.

Such an analysis can be complex, because no two markets are the same. Identically programmed and promoted theaters in similarly populated markets may perform differently, because of variations in regional economic circumstances and demographics. For example, theaters in cities

*(See **PETERSON** on page 6)*

John Rochester *is CEO of World's Biggest Screen Pty Ltd., which operates the IMAX® theaters in Sydney, Brisbane, and Melbourne, Australia.*

In projecting the future, we first need to gain a perspective on our recent past so we can avoid some of the pitfalls that have had such a dramatic effect on the industry as a whole. We need to understand what makes us strong and how we can use these strengths to influence the future.

Consider the history of **Cinema Plus**, the original Australian IMAX theater operator. Its history began with the opening of the **Panasonic IMAX Theatre** in Sydney in 1996. This theater was something of a landmark in one of the most popular tourist destinations in Australia.

The novelty of being the first in Australia, a library of excellent titles, very generous theater launch expenditures, and robust film release budgets, set a high benchmark for other locations to follow. The IMAX brand name attained a very high level of acceptance and awareness through this time.

By 1998 Melbourne, Adelaide, and Bangkok were opened. Brisbane and Auckland followed in 1999. Perth was under construction and several more locations had been secured.

But by late 1999 the warning bells were ringing. The ambitious expansion plans,

*(See **ROCHESTER** on page 7)*

Premiering This Month:

Straight Up: Adventures in Vertical Flight.

Apollo 13: The IMAX Experience

See page 17.

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Shindler's Site

by Marty Shindler

Splitting The Differences

In the beginning, all LF theaters were alike, or so it seemed to most casual observers. Fabulous images, great sound, stadium seating, and a documentary film were the basic ingredients. Slowly the concept caught on. As more theaters were built, people everywhere could enjoy the experience that had originally been available only at world's fairs, famous destinations, theme parks, and, of course, museums.

In the mid 1990s LF theaters were introduced to the commercial theater environment. Most did well in their first year of operation, largely because of the novelty of 3D. But in time, without a constant flow of product targeted specifically at multiplex patrons, attendance declined.

The demand for product in this environment is unforgiving. One need only look at the hundreds of Hollywood films released each year and the pressure for weekly box office results to understand this concept. The process is unrelenting. Commercial theaters rarely close: Christmas day and other holidays are prime moviegoing days. The public is ravenous for new films.

In the early days of the commercial LF growth, it was hard to tell the difference between institutional and commercial theaters on basis of their schedules. It was "same product, different venue." But this is less true today. The number of films intended primarily for commercial theaters, and with little or no institutional appeal, is growing, but is still far from being robust enough for their needs.

The fact is that the two types of theaters, institutional and commercial have different motivations and missions. And they are separating more each day. Not that one concept is right and the other is wrong; each has its place in the business.

A review I recently made of commercial LF theater Web sites bears this out. These theaters are playing a mix of traditional LF fare, commercial LF titles such as ***Ultimate X***, and conventional 35mm films. Many of latter use 35mm prints specially enhanced to improve brightness and clarity when projected to the greater size of the giant screen. I have found these presentations impressive, particularly because of the superior sound systems of LF theaters.

Looking ahead, the number of commercial LF films in the pipeline is growing, and includes several repurposed 35mm titles. But it is not clear that an adequate slate of commercial fare can be sustained. To do so will require a business model that balances the needs of both producers and exhibitors.

Let's look at some coming films:

• *Apollo 13* was a popular and successful film when it was first released in 1995. The question is whether ***Apollo 13: The IMAX Experience***, opening this month in about 20 theaters, will attract an adequate audience. Having seen the trailer, I think that the film will look great. But without a significant share of the mainstream audience, it may struggle to earn a return on the repurposing and marketing investment.

• ***Treasure Planet*** is the next **Disney** animated film to hit the big screen and the giant screen, and the first to do both at once. This will give LF exhibitors the combined benefit of heavy holiday attendance and a major national marketing campaign.

• Even though it will be limited to the holiday season, ***Santa Vs. the Snowman***, looks like fun, judging from the trailer and director **Steve Oedekerk**'s track record (*Ace Ventura, Jimmy Neutron*). Certainly, more 3D product is welcome in the marketplace. Will this be more successful as a perennial holiday film than its predecessor, ***The IMAX Nutcracker***? Time will tell. (If holiday LF films catch on, perhaps Adam Sandler's *8 Crazy Nights*, billed as a Hanukkah musical and opening next spring, will be repurposed and re-released for late 2003.)

• ***The Lion King***, with its wonderful story, music, and animation, is a strong contender. It has instant name recognition and the test footage shown at LFCA looked great. The "circle of life" theme may make it more attractive to the institutional sector than ***Beauty and the Beast*** was. But, opening on Christmas day, it will have a lot of competition in the commercial side.

• ***Pulse: A Stomp Odyssey*** also has a certain amount of name recognition and cachet from the off-Broadway show. The trailer left me wanting to see more. The soundtrack alone may be worth the price of admission. This film could do well with audiences of all ages in commercial and institutional theaters.

• ***Ghosts of the Abyss*** has the name recognition of **James Cameron**, the public's fascination with the *Titanic*, and the marketing power of Disney behind it. And it's 3D. **Stephen Low**'s ***Voyage Into the Abyss*** has a natural history theme, 15/70 footage (Cameron used HD video), and a director who is arguably as popular among LF theater bookers as Cameron is with the general public. Although some confusion over the similar titles seems inevitable (unless one is changed), each could dominate its respective segment. I hope both succeed.

I predict that the next year will see a greater divergence between the two segments of the LF industry. It seems clear that institutional LF films will continue to be made, and the market will decide how many commercial LF films are produced, as well as which of them succeed in crossing the divide. The best products have a way of doing that.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

In Memoriam: Bill Shaw, Ted Cochran

Bill Shaw

William C. Shaw, a founder of **Imax Corporation** and the engineer responsible for perfecting the technology that made LF projection possible, died on Aug. 31 in Toronto, following a June heart attack that left him hospitalized and in serious condition. He was 73.

He is survived by his wife Barbra, brother John, sisters Isabel Pullin and Marjorie Shaw, son Scott, daughter Cami Kucera, and one grandchild. The funeral was held on Sept. 5 at St. Andrews Church in Streetsville, ON.

The October issue of *LF Examiner* will include a full tribute to Shaw.

Ted Cochran

Filmmaker and theater developer **Ted Cochran** committed suicide in San Francisco on July 5. He was 62 years old.

For the past ten years Cochran was known to members of the LF community for his efforts to build a giant-screen theater in California's Napa Valley. Despite frequent setbacks and obstacles—the plan evolved from IMAX to Iwerks to MegaSystems and, as of last fall, to a digital theater—Cochran always seemed optimistic and hopeful that the next version of the plan would be the one to succeed.

Therese Andrade of **Imax Corporation** (and formerly **Iwerks Entertainment**) says, "Ted Cochran was one of the first theater developers I met when I started selling theaters 10 years ago. He was genuine and endearing, and the most passionate person I ever met. Anyone who ever met Ted would remember his passion and his vision for theaters and films. Ted never met anyone he didn't call a friend. It is hard to imagine another industry conference without *the* Ted Cochran."

Perhaps less well known to LF colleagues was Cochran's distinguished career as a U.S. Air Force helicopter pilot in Vietnam, during which he flew 192 combat rescue missions, including 42 "saves" of allied soldiers. For his service he was awarded the Distinguished Flying Cross and Air Medal. While in the Air Force he also participated in the recovery of a lost nuclear weapon in Spain, and was part of the recovery force for an Apollo moon mission.

In 1984 Cochran made *Island of the Bounty*, a documentary about the descendants of the *HMS Bounty* mutineers on Pitcairn Island. The film won a Cine Golden Eagle award.

Earlier this year financial difficulties caused Cochran to lose the lease on the property he had intended for the Napa Valley theater, plunging him into a severe depression. He was being treated at the San Francisco Veteran's Administration Medical Center at the time of his death.

Cochran is survived by his wife Alice; his mother Caroline, of Cockeysville, MD; his son Theodore of Little Rock, AR; his brothers Alexander of Alexandria, VA, and Gill of Annapolis, MD; his sister Caroline Boynton of New York City; and one grandchild.

A memorial service was held at Sausalito Presbyterian Church on July 20. Photos of that service are online at www.sausalitopresbyterian.com/photos/2002/ted.

Ted Cochran

Cochran and his wife Alice.

Corrections

The Summer 2002 issue's In Production listing misspelled Sheridan College student Kalpesh Patel's name and gave the title of his LF film incorrectly. It is *One Night in My Dreams....*

THE BIZ

FILM STOCK

Imax Q2 results, other activities

In August, **Imax Corporation** reported that in the three months ending June 30, 2002 it earned a profit of US$3 million ($0.09 per share) on revenues of $38.9 million, up from a loss of $11.4 million (–$0.37 per share) on revenues of $32.8 million in the same period of 2001. The company recognized revenues on (i.e. opened) four theater systems in 2002's second quarter and signed contracts for two future theaters. In the second quarter of 2001 Imax recognized five systems and signed two. The current backlog is 55 systems, representing a value of $145.5 million.

In the first six months of 2002 Imax reported a profit of $13.6 million ($0.41 per share) on revenues of $70.1 million compared to a loss of $25.2 million (–$0.82 per share) in revenues of $61.5 million in the first six months of 2001.

In a conference call co-CEOs **Bradley Wechsler** and **Richard Gelfond** said that they expected a loss in the third quarter because of the variability of installation schedules, but predicted that the fourth quarter and full year results would be profitable.

Earlier in August the company had announced a relationship with **Creative Artists Agency** to help in "securing new, high-profile Hollywood films to be digitally remastered for day-and-date release to the worldwide IMAX theater network." The first film to use the DMR™ process, ***Apollo 13: The IMAX Experience***, will premiere on Sept. 20 (*see Premiering this Month on page 17*).

In June Imax announced the opening of a new Asian headquarters at the **Shanghai Science and Technology Museum** (which houses two IMAX theaters) to coordinate the expansion of IMAX theaters in the region. Gelfond predicted that "China clearly has the potential to be the second-biggest market" for the company, after North America, adding "it shouldn't be hard to get 50 theaters over a period of time."

Finally, in August, **Wasserstein & Co. LP** informed Imax that it had extended for one year the expiration date on certain investment partnerships it controls that collectively comprise the company's largest shareholder. The partnerships, which own about 10.2 million shares of Imax common stock, had been set to expire in August 2002, and will now continue until at least August 2003.

SimEx!Iwerks' 6-month results

In August **SimEx!Iwerks**, formed by the merger of SimEx and Iwerks in January, reported that performance in the first six months of the now privately held company was better than expected, with sales of US$25.6 million, EBITDA of $2.6 million, and operating cash profits of $1.8 million.

The company launched Zoowerks, a zoo-themed transportable 18-seat ride theater, in March. In August it announced a joint venture with Overdrive Entertainment to produce a motocross motion simulation ride for SimEx!Iwerks' touring Reactor theaters that would travel to motocross events. And it reported a record year for its SimEx Digital Studios.

AIS goes out of business

Advanced Image Systems of Morgan Hill, CA, maker of the Maverick 15/70 projector, laid off its last employees and closed its doors in early August. The company, founded by **Bob Serventi** and **David Mariani** in 2000, had installed two of its low-cost 15/70 systems in **Crown Theatres** multiplexes in Hartford, CT, and Jupiter, FL, but had made no additional sales. Sources familiar with the operation said that with no income the company couldn't stay afloat.

Crown's LF theaters were built as part of a joint venture with AIS under which Crown covered construction costs and leased the projector from the JV entity. That lease expires in November, at which time the Maverick systems could be replaced by 8/70 systems. Crown's director of marketing, **Jeremy Welman** (*see item below*), tells *LFX* that the chain is evaluating all options with regard to its LF operations. However, other sources tell us that the Mavericks will be replaced with **Kinoton**'s combination 8/70/35 projectors.

LEGAL BRIEFS

EC dismisses Euromax complaint

In July the European Commission issued a preliminary dismissal of complaints filed in 2000 that alleged **Imax Corporation** had engaged in excessive pricing and illegal tying of service contracts to system leases. While Imax characterized the decision as a vindication of its practices, **Euromax**, the European LF association that filed the complaint, stressed the provisional nature of the decision. A press release from the group said that it would be submitting additional supporting information to the commission and that if the final decision favors Imax, Euromax might appeal to the European Court of Justice.

PERSONNEL

Ary takes over Omniplex in OK City

Max Ary, for 27 years the head of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, has left to become president of the **Kirkpatrick Science and Air Space Museum at Omniplex** in Oklahoma City, OK.

Despite its unlikely location in the center of Kansas, and 200 miles (360 km) from Kansas City, the Cosmosphere under Ary's direction has become one of the world's premiere space museums, with a collection of artifacts second only to that of the **National Air and Space Museum** in Washington, DC. Its 107-seat IMAX Dome theater opened in 1980. Cosmosphere staff built the precise replicas of the Apollo spacecraft interiors used for filming **Ron Howard**'s ***Apollo 13***.

Ary's new home, Omniplex, is the result of a merger in 1996 of the Omniplex Science Museum, the Oklahoma Air and Space Museum, and the Kirkpatrick Center. The facility includes gardens, a planetarium, and a 265-seat Iwerks 15/70 dome theater that opened in January 2000.

Jeff Ollenburger, the Cosmosphere's

vice president of marketing, is taking over from Ary as president and CEO.

Chuck Schillings, the former director of Omniplex, left in August 2001 and is now with Feed The Children in Oklahoma City.

Imax hires Schutzer, Wilson

Romi Schutzer

This summer **Imax Corporation** announced the hiring of two new executives, **Romi Schutzer** as vice president of corporate marketing and communications, and **Meg Wilson** as senior vice president of filmed entertainment.

Based in New York City, Schutzer will head the company's media and business communications departments and will also be responsible for corporate marketing and branding. Before Imax she held a similar position at StarMedia Network, Inc., a Spanish- and Portugese-language Internet media company, and before that was with USA Networks International.

Wilson will be responsible for the business aspects of Imax's film production, including repurposing of 35mm films to 15/70 with the DMR process. She will report to **Greg Foster**, president of filmed entertainment, and work from the company's Santa Monica, CA, offices. Wilson was formerly in charge of theatrical and television distribution at DreamWorks, and before that was in legal affairs at MGM.

DCI theater managers shuffle

Destination Cinema Inc. has announced several changes in the management of its LF theaters at the Grand Canyon and the Hearst Castle. In June, **Bernd Schnerr** retired as general manager of the **Grand Canyon IMAX Theatre**, a position he held since the opening of the theater in June 1984.

Schnerr has been replaced in Arizona by **Loui Coleman**, formerly the general manager of the **National Geographic Theater at Hearst Castle**, in San Simeon, CA, an Iwerks 8/70 venue she launched for DCI in 1996.

Nancy Merrifield, formerly operations manager at the Hearst Castle theater, has moved into the general manager position.

In July DCI eliminated the position of director of film marketing held since last fall by **Max Danielson**. A company spokesman told *LFX* that "spikes in the business" made it impractical to maintain the position, and that advertising agency **Daly and Associates** had been retained to handle the work as it arises.

Lemoine leaves XLargo

Christine Lemoine is leaving **XLargo Distribution**, where she has been director of distribution since 1999, to pursue personal projects and freelance work.

Lemoine has worked in the LF industry for 12 years, much of it at **Les Productions du Futuroscope**. She has served as president of Euromax, and coordinated the 1994 conference of the International Space Theater Consortium (now GSTA) at Futuroscope.

XLargo CEO **Patrick Besenval** will take up Lemoine's distribution duties, although she will continue to advise the company on occasion.

Li is new director in Taichung

The **National Museum of Natural Science** in Taichung, Taiwan, has promoted **Chia-Wei Li**, director of exhibits and the space theater, to director of the museum. The move follows the retirement of his predecessor, Dr. Chou, in February.

Welman joins Crown Theaters

Jeremy Welman, formerly with **Sermar Entertainment**, has joined **Crown Theaters** in Hartford, CT, as director of marketing for the 198-screen exhibitor. In this position he will be responsible for marketing and promoting the chain's conventional theaters in seven states, its two Maverick 15/70 theaters in Hartford and Jupiter, FL, and the overall corporate image.

Welman helped establish Crown's LF theaters while at Sermar, a joint venture between Crown and projector maker **Advanced Image Systems** (*see item above*). Before that he worked as a sales rep for **MegaSystems, Inc.**, starting in the LF industry at **Edwards Theatres Circuit**, when they launched their IMAX theaters in the mid-1990s.

Spadafora is *Extreme* distributor

Dana Spadafora has been appointed to the position of manager of distribution for ***Extreme***. She had been working as office manager at **Extreme Productions** since the film launched in 1999, and moves up to the new position following the departure of **Michael Kochorek** earlier this year (*see The Biz, LF Examiner, Summer 2002*).

Before Extreme, Spadafora worked at Program Power, a Canadian satellite TV programming company, as programming manager.

Ford departs Houston Museum

Debra Ford, who had been director of marketing at the **Houston Museum of Natural Science** for more than five years, left in July to take on freelance work.

Ganpat resigns Science Station

Ganesh Ganpat, executive director of **Science Station** in Cedar Rapids, IA, has resigned that position in June to to pursue consulting opportunities. Ganpat had served as director since December 1996.

Paul Hancher, director of Science Station's **MacLeod/Busse IMAX Dome Theater**, has been named interim director while a search for a permanent replacement is conducted.

Projecting the Future: White Oak's Peterson

*(from **PETERSON** on page 1)*

with low unemployment and well-educated residents who enjoy higher-than-average household income often outperform facilities in locations that are challenged in these areas. Even under differing market circumstances, however, certain generalized observations can be made.

Market population often has a significant impact on theater performance, but perhaps not to the extent one would suspect. Places like New York City, Los Angeles, and Chicago offer huge population bases from which theaters can attract attendance. However, the cost of gaining visibility in these markets is daunting, as is the competition. On the other hand, it is a relatively easy task for a theater to gain visibility in moderately populated markets where there are fewer, less expensive media outlets, and fewer competing attractions.

But wouldn't the lack of population constrain the attendance potential of theaters in smaller markets? In reality, even though theater market populations differ by a factor of 370, attendance rates vary by only a factor of about 10. If the largest and smallest markets are excluded and we consider only theaters in cities between 200,000 and 2.5 million people—a range of 12.5 to 1—the attendance ratio is a mere 3 to 1. Thus, LF theaters are very resilient and can perform well in markets of many sizes.

In the table at the right, data for 24 theater locations are listed in order of declining market population. These particular facilities have been selected because they inhabit a wide and relatively well-distributed population range. Population figures are those of Metropolitan Statistical Areas, a definition of the U.S. Census Bureau (U.S. theaters) or the Census Metropolitan Area for Canadian locations, as compiled by Statistics Canada. The data represent a kind of snapshot in time, since population and attendance change annually at all locations. Figures in the "Capture Ratio" column are derived by simply dividing theater attendance by market population.

At the bottom of this table, capture ratios have been selectively distributed in accordance with population ranges. Average and median shares are also provided. In the case of average shares, theaters whose capture ratios exceed 100% have been omitted; however, the median share includes all listed theaters.

The point most worthy of note in this table is the inverse relationship between population and capture ratio, i.e., theaters garner lower shares in larger markets and higher rates in smaller ones. This relationship is graphically illustrated in the chart on page 9.

Population data for any major market in the U.S. or Canada can be obtained from the Web, and these, in conjunction with actual attendance figures, can be used to generate capture ratios for any theater location. Such values can then be appropriately inserted in the table or fitted to the plot of the chart and a performance comparison/evaluation derived.

Attendance figures in this table are indicative of "stable year" performance. The stable year is that point in a theater's operating history when attendance variations occur more as a consequence of marketing and programming decisions than because of increased awareness of the facility in its marketplace. Theaters usually reach this point in their third or fourth years of operation. "Peak year" performance potential is as much as 20%–25% greater for well-promoted, blockbuster titles or even higher for a film like *Everest* (although this title didn't break records at all locations). Obviously, attendance can peak in practically any year of operation, depending on the quality of film titles available, marketing opportunities, and coordination with timed events.

Capture Ratios
Select North American Theaters

Theater	Population	Theater Attendance	Capture Ratio
1	9,205,500	496,000	5.4%
2	8,622,700	750,000	8.7%
3	7,600,000	774,000	10.2%
4	4,999,200	630,000	12.6%
5	3,725,500	822,000	22.1%
6	3,370,600	850,000	25.2%
7	2,662,800	629,000	23.6%
8	2,651,400	454,000	17.1%
9	2,544,500	428,000	16.8%
10	2,430,900	444,000	18.3%
11	2,221,600	625,000	28.1%
12	2,037,900	430,000	21.1%
13	1,912,000	637,000	33.3%
14	1,420,500	448,000	31.5%
15	1,075,000	280,000	26.0%
16	990,600	244,000	24.6%
17	815,100	277,000	34.0%
18	634,300	147,000	23.2%
19	525,000	271,000	51.6%
20	239,900	200,000	83.4%
21	150,000	177,000	118.0%
22	62,000	142,000	229.0%
23	30,000	80,000	266.7%
24	25,000	110,000	440.0%
Averages & Medians			
Population 6,000,000+			8.1%
Population 4,000,000+			9.2%
Population 2,000,000+			17.4%
Population 1,000,000+			20.0%
Population 500,000-1,000,000			33.4%
Population 150,000-500,000			84.3%
Average, Select Theaters			**25.8%**
Median, All Theaters			**24.9%**

Source: U.S. Census Bureau, Statistics Canada, Cited Theaters, White Oak Associates, Inc.

Apart from attendance, other theater performance parameters worth tracking include:

Resident-to-Tourist Split. At most resi-

*(see **PETERSON** on page 9)*

Projecting the Future: Australia's Rochester

*(from **ROCHESTER** on page 1)*

based on the Sydney model, could not be duplicated and the attendance curve showed that the honeymoon was over. Even Sydney had reached a peak that it could not sustain.

From peak admissions of 870,000 to a low of 450,000, Sydney has now stabilized around 600,000 admissions a year. Melbourne peaked at 620,000, fell to a low of 330,000 and has stabilized around 400,000. On the other hand, Brisbane peaked at 240,000, but now trades at only half that amount. Adelaide was closed [in January 2002] when annual attendance could not be raised above 120,000.

Over-capitalization of buildings, disproportionately high amounts spent on marketing, and an overly ambitious overhead structure collided with the passing of the initial euphoria and excessive burn-through of titles. The lessons have been harsh.

Three changes of ownership have seen most of the corporate issues resolved, but not all of the theaters survived the process. Adelaide and Auckland, and Perth are closed, and Bangkok is operated by others. [The theater in Brisbane is now set to close in October. *See item on page 28.*]

The problems that exist for us today are the problems that face most commercial theaters:

- LF appetite has been satisfied
- Confusion about what LF really offers
- Pricing for a 40-minute experience
- "Isn't it just more of the same?"
- "Just for schools and education."
- "What's on in 3D?"
- "I've been to IMAX."

Our weekday audience is dominated by schools and the over-40s, whilst weekends are mostly families. Sydney has the added benefit of strong tourist traffic every day.

In our opinion, our theaters are modern and well presented, and our film releases are well marketed. The challenge for us now is to rebuild the business by attracting our existing patrons back, reach out to new audiences, and at the same time work to a business model that has some chance of future success.

Our audiences have shifted strongly towards 3D. They are very selective now with their choice of 2D film and word of mouth is still the number-one reason for coming.

With an average of eight or nine titles on our program, we provide sufficient variety to appeal to a wide range of customers. For example ***Cirque du Soleil*** now runs only once a day at 6 p.m., but in its third year it is not showing any signs of fading. ***Haunted Castle*** has made the 10 p.m. slot its own and has an almost cult-like following. ***Shackleton's Antarctic Adventure*** is strong in almost any time slot and appeals to all age groups. Word of mouth for this film is the strongest we have seen for any title since ***Everest***.

One of the questions we are asked most frequently is, "Can we get a healthy economic model on which to operate into the future?"

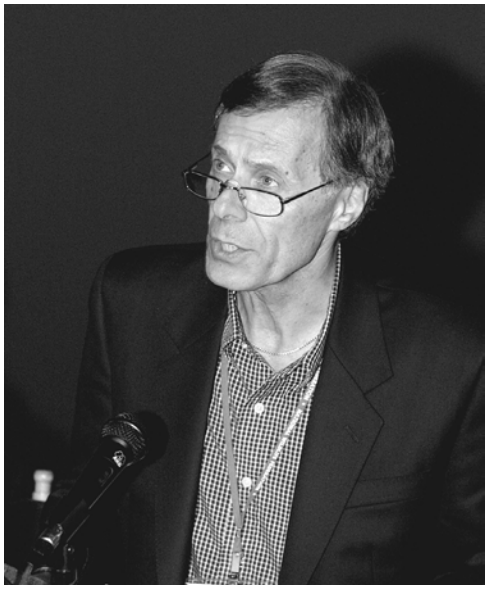
The answer lies in these practical aspects,

- Has the theater been correctly located?
- Is the rent commensurate with the business capacity?
- Are you able to negotiate realistic film royalty terms?
- Are you able to get tangible benefits from your license fees?
- Do you have sufficient funds to market new titles?
- Are your operating costs best industry practice?
- Take control of the process

All of the above are necessary for success.

But if your marketing efforts are not capturing at least 20% of your population base annually, the theater cannot survive without subsidy.

The recent reduction in the costs of prints is a welcome move and very necessary for all theaters. This is still a major expense and takes away dollars from limited marketing budgets. We need to do more work in this area.



Marketing funds are always the hardest to come by and hardest to justify. The question is not "Can you afford to market properly?" it is, "Can you afford *not* to?" We have found that AUD$1 per head of estimated admission is the most useful guide. (AUD$1.00 = US$ 0.57.) This gives a marketing cost of between 8% and 12% depending on the actual strength of the title. It also helps us be realistic in our expectations of the film's potential.

What then to make of future product? The needs depend on whether the theater is in an institutional setting, is a freestanding commercial facility, or is based in a cinema complex.

Our market is telling us that to be successful a 2D film must have a compelling story, unbelievable visuals, and true "IMAX moments." So far, 3D still holds a fascination that makes the audience less demanding of its subject matter, so long as it delivers a great 3D experience. But the content of 3D films will probably come under closer scrutiny in the coming year or two.

As for repurposed Hollywood films, we can only speak from our own experience with ***Fantasia*** and ***Beauty and the Beast***. Neither was successful for us; they did not attract a repeat audience and their play schedule alienated regular patrons.

*(see **ROCHESTER** on page 9)*

*(from **BORNEO** on page 1)*
about 100 miles north of the equator.

The people of Kuching (the name means "cat") reflect the diverse ethnic makeup of Malaysia as a whole, a mix of indigenous peoples, Malays, Chinese, and Indians. The city is an odd mix of Western "civilization" (McDonald's, Holiday Inns, shopping malls) with more exotic (to American eyes) outdoor markets selling fresh produce, spices, and consumer goods from fishing hooks and outboard motors to gold jewelry.

Although many buildings in the city seemed run down, and some ramshackle huts could be seen on the outskirts, it is not a desperately poor third-world region. Many of the health warnings I read in guidebooks were unfounded: the tap water was fine, and the local food, leaning heavily to seafood and curries, was delicious and caused no gastric distress. I took anti-malaria medicine as a precaution, but left convinced that it had been unnecessary.

Kuching's population has quintupled since 1980, and new housing projects and other signs of growth were visible as one left the city and headed toward the rainforest. Although they aren't living at Western standards of consumption, the people of Kuching seem comfortable and prosperous.

Shortly after arriving in Kuching, I went out to the shooting location in a national park about 18 miles (30 km) outside of town. A few hundred feet inside the park, the crew had built their set, an abandoned shack at the edge of a rocky stream, and had surrounded it with powerful lights and the massive Iwerks 8/70 3D camera rig on a 30-foot crane.

Dozens of people—local porters, lighting grips from Kuala Lumpur, camera operators from the U.S., and producers from Great Britain—moved purposefully about in the 98-degree heat, climbing over and around rocks to set up for the next shot.

While still trying to adjust to the stifling heat and humidity (even worse than Maryland in August), I was greeted by director **Mike Slee**, producer **Alex Ferguson**, and cinematographer **Sean Phillips**, and introduced to other crew members I hadn't known previously.

The team was in its third week of shooting in Borneo. You don't just haul 36 tons of equipment into the rainforest, turn on the camera, and hope some interesting insects will wander past the lens. Insect wrangler **Warwick Varney** and researcher **Gillian Burke** had set up a small insect zoo near the set, collected from the area, to provide the on-camera "talent." Among their responsibilities were harvesting moth and butterfly cocoons at various stages of development, so that when Slee was ready to film he would have some ready to emerge and fly away.

L to r: director Mike Slee, producer Alex Ferguson, DP Sean Phillips shooting Bugs!

The complexity of 3D shooting requires a lot of preparation: it was not uncommon for the crew to spend two or three hours setting up for a shot. But careful planning had taken this into account, and the shoot was on schedule. Slee and Ferguson were pleased with their progress and happy to take a few minutes to chat with me between shots. I wandered around taking pictures, trying to stay out of peoples' way, and sweating like a pig.

Fortunately, at the end of a hot day watching other people work very hard, I could return to the five-star hotel at which we were all staying (for only US$30 a night!), and take a nice cool shower in my fiercely air-conditioned room.

In the evening Slee showed me video of shots the team had taken a few weeks earlier in Mulu, to the northeast of Kuching. Every night at dusk, millions of bats fly out of one of the largest caves in the world and consume tons of insects. The footage captured these huge swarms and the complex patterns they form as they hunt for food.

The crew shot for a few more days before packing up their gear, including the shack set, and shipping it back to England for ten more weeks of studio shooting in Oxford. There they are using the equipment and techniques described by **Peter Parks** in his article in the December 2001 issue of *LFX*. The US$9 million film is being shot entirely in 8/70.

After a few days of observing the filming, with a little time out for some local sightseeing and a day trip to a beach on the South China Sea a few kilometers to the north, I ended my trip to exotic Borneo and returned home. (I'll spare you the details of sitting next to a woman and her 18-month -old baby on the plane for 20 hours.)

Bugs! is being produced by **Principal Media Group** in association with **Image Quest 3-D**, and will be distributed by **SK Films.** It has been funded by the Britain's Film Council, the **UK Film and Television Production Company Plc**, and presenting sponsor **Terminix.** It will premiere in spring 2003 at the **Johnson IMAX Theatre** of the Smithsonian's **National Museum of Natural History** in Washington, DC, and other giant-screen cinemas around the world.

*(from **PETERSON** on page 6)*
dent-driven theaters, the split is about 70% locals and 30% tourists. Markets that are popular tourist destinations may see a split of 60/40. Very high resident shares may indicate that a theater is not attracting tourists at the rate it should.

School Attendance Share. The share of attendance contributed by schools should not exceed about 20%. Higher than this can negatively impact average ticket price and possibly convey the impression to older theatergoers that the LF experience is intended primarily for younger people.

Adult-to-Child Ratio. Add senior attendance to the adult total and omit schools to obtain an adult/child split that should be about 70/30 to 80/20. Of course, lower adult shares will negatively impact earned income because those who pay the full ticket price will be in shorter supply.

Discount Rate. Keeping track of the number of tickets that are sold at reduced rate (combination, complimentary, coupon promotion, members, etc.) is necessary to make certain that the theater is not being given away. To obtain the discount rate, multiply ticket category attendance figures (adult, senior, child) by their full walkup price and sum results. Then divide actual income from these categories by the full walkup amount to get a discount rate that should not exceed 20%. A figure in the range of 12%–15% is preferable. Complimentary admissions should not comprise more than 2% of the total.

Marketing-Per-Cap Rate. Dividing total marketing dollars spent by annual attendance yields a marketing-per-cap rate which should not be less than about US$1.00 and ought to be as much as $1.25 or more in markets where paid advertising is costly. Per-cap rates of less than US$1.00 are usually insufficient to stimulate attendance that is in accordance with potential.

Of course, there are many other reasons why theaters don't perform up to potential, and many of these are related to marketing and programming activities and decisions. Culprits also include poor signage, inadequate box office and preshow queuing areas, awkward ticketing procedures, inconvenient show scheduling, poorly trained staff, etc. (On this last point, keep in mind that floor staff are the only theater representatives that 98% of the public will come in contact with, but they may be among the lowest paid people in the organization.)

Moreover, problems can occur when theaters aren't diligent in conducting surveys to find out who their audience is and where, when, and how they get theater-related information. Without frequent surveys, it is nearly impossible for a theater to target potential customers effectively and perform up to its potential. Understanding where a theater *can be* helps guarantee where it *will be* and makes projecting the future about as easy as having your own private oracle.

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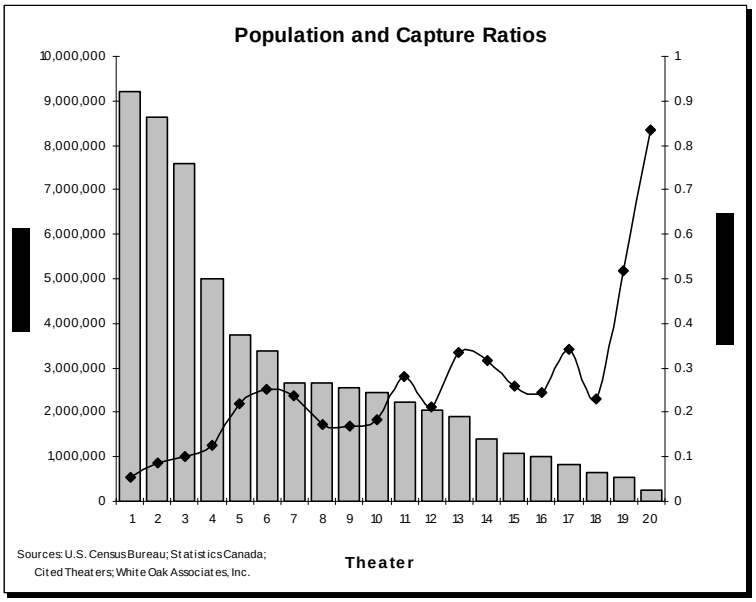

*(from **ROCHESTER** on page 7)*
Will ***Apollo 13*** or ***The Lion King*** be different? We do not think so. But in an industry that is continuing to change, we would like to try, *but we cannot do so on a 35mm release policy and attendant terms.* You can try and bend LF to make it fit to another industry's business model, but who is the loser if the film does not bring in an audience? And who picks up the pieces if the experiment fails?

Audiences want a point of difference from the conventional film experience and a reason to see films in LF, beyond simply a larger picture. They need to be taken there, they need to be immersed and they need to be entertained. Many also need educational components.

The future of our industry will be shaped by the strength that lies in our diversity. Diversity of product and diversity of location. As a mature industry we will need to embrace this diversity and clearly determine which niche we seek to occupy and how best to achieve our objectives.

Because these objectives differ from location to location, we need to determine which part of the spectrum we belong to and tailor our programming and marketing to gain the maximum reach in those markets.

To achieve this the industry must gain a greater understanding of the needs of its different markets. It must embrace a more flexible approach that will enable theaters to exploit the various market segments they have worked so hard to develop.

Therefore, in *projecting* the future the only certainty is that we are all involved in *protecting* the future—by sound business planning, aggressive marketing, and having a release model that shows you understand the unique nature of the LF industry and the needs of your customers.

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THE *LF EXAMINER* INDEX

Summer 2001

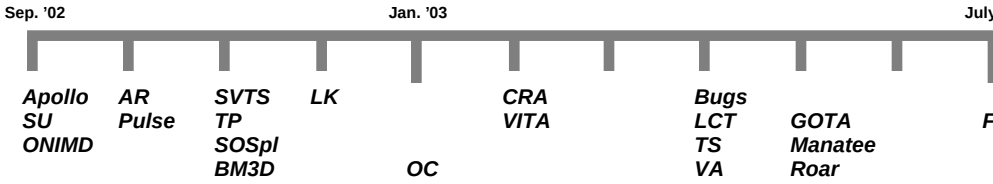
The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
6/6/2002	SpaceSta	1,061,962	7,289,670	178,490	1,122,411	8,412,081	8	52	16	68
	UX	299,672	1,982,855	0	83,090	2,065,945	4	48	0	48
	SAA	188,121	12,154,890	34,823	2,730,535	14,885,425	69	23	10	33
	Trex	97,842	39,869,203	34,749	27,857,392	67,726,595	186	9	9	18
	HaunCast	30,889	3,707,459	89,883	5,587,287	9,294,746	67	3	6	9
	BATB	27,243	25,183,184	0	4,651,128	29,832,886	22	10	0	10
	CTPA	22,404	2,421,357	26,837	1,412,725	3,834,082	52	5	8	13
	CDS	20,268	13,333,699	39,592	10,461,796	23,825,600	128	5	8	13
	Galapago	20,204	13,383,880	4,329	4,694,484	18,078,364	134	5	3	8
	TR	18,003	17,517,394	0	12,403,639	29,925,517	249	2	0	2
	Extreme	12,122	12,037,923	6,861	12,564,267	24,602,190	169	4	9	13
	AlienAdv	5,505	3,964,657	30,017	7,319,333	11,283,990	146	2	9	11
	E3D	2,500	6,190,757	90,333	24,439,467	30,630,224	171	1	14	15
	MTA	1,603	2,227,275	0	463,174	2,690,449	181	1	0	1
	Cyberwor	1,497	11,207,029	52,625	9,083,322	20,290,351	87	4	9	13
	WOC	1,060	15,039,474	1,613	19,138,361	34,177,835	366	1	1	2
	ATSOT	529	15,855,450	7,821	19,925,136	35,780,586	337	1	2	3
6/13/2002	SpaceSta	1,010,669	8,425,530	252,040	1,457,418	9,882,948	9	55	19	74
	UX	270,121	2,252,976	0	83,090	2,336,066	5	48	0	48
	SAA	136,526	12,291,415	27,223	2,757,758	15,049,173	70	21	9	30
	Trex	111,352	40,017,259	36,286	28,002,734	68,019,993	187	9	15	24
	HaunCast	50,041	3,757,500	80,615	5,667,902	9,425,402	68	4	6	10
	TR	34,147	17,560,233	0	12,403,639	29,968,356	250	2	0	2
	CTPA	28,493	2,464,029	25,695	1,436,444	3,900,473	53	7	9	16
	BATB	23,822	25,207,163	0	4,651,128	29,856,708	23	10	0	10
	CDS	17,412	13,362,077	43,458	10,532,122	23,894,199	129	5	8	13
	Extreme	16,928	12,054,852	8,381	12,572,648	24,627,500	170	4	10	14
	Galapago	16,264	13,400,401	4,034	4,699,948	18,100,349	135	5	4	9
	AlienAdv	6,017	3,970,674	63,163	7,382,496	11,353,170	147	2	10	12
	Cyberwor	3,581	11,212,953	53,267	9,146,689	20,359,642	88	4	13	17
	MTA	2,271	2,229,449	0	463,174	2,692,623	182	1	0	1
	E3D	2,000	6,192,757	200,867	24,640,334	30,833,091	172	1	16	17
	WOC	765	15,039,857	1,694	19,140,164	34,180,021	367	1	1	2
	ATSOT	0	15,855,450	5,748	19,929,714	35,784,850	338	0	2	2
6/20/2002	SpaceSta	1,213,963	9,584,044	236,071	1,671,034	11,255,079	10	55	19	74
	UX	241,315	2,494,291	0	83,090	2,577,381	6	44	0	44
	Trex	119,495	40,138,456	25,556	28,023,561	68,162,018	188	8	11	19
	SAA	69,284	2,360,699	39,422	2,797,180	15,157,880	71	19	11	30
	HaunCast	55,694	3,813,194	85,440	5,753,342	9,566,536	69	4	6	10
	CTPA	26,895	2,486,093	22,846	1,456,155	3,942,248	54	7	8	15
	TR	25,976	17,580,783	0	12,403,639	29,988,906	251	2	0	2
	CDS	22,400	13,386,336	30,754	10,559,465	23,945,801	130	5	8	13
	BATB	21,491	25,224,205	0	4,651,128	29,878,199	24	9	0	9
	Extreme	18,178	12,073,030	3,702	12,576,349	24,649,379	171	4	8	12
	Galapago	14,631	13,414,863	4,494	4,703,977	18,118,840	136	4	4	8
	AlienAdv	11,970	3,982,664	64,354	7,446,850	11,429,514	148	2	10	12
	Cyberwor	2,748	11,215,236	36,629	9,180,670	20,395,906	89	3	13	16
	MTA	2,078	2,231,527	0	463,174	2,694,701	183	1	0	1
	E3D	2,005	6,194,762	192,266	24,832,600	31,027,362	173	1	16	17
	WOC	1,044	15,040,901	1,785	19,142,195	34,183,096	368	1	1	2
	ATSOT	0	15,855,450	6,665	19,933,972	35,789,108	339	0	2	2

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
6/27/2002	SpaceSta	1,221,832	10,892,670	237,539	1,929,006	12,821,676	11	58	19	77
	UX	195,032	2,689,323	0	83,090	2,772,413	7	44	0	44
	SAA	141,301	12,502,000	36,577	2,833,758	15,335,758	72	17	9	28
	Trex	124,113	40,269,111	73,812	28,255,203	68,524,314	189	7	17	24
	HaunCast	57,908	3,871,102	82,440	5,835,782	9,706,884	70	4	6	10
	TR	34,363	17,611,674	0	12,403,639	30,019,797	252	2	0	2
	CDS	34,362	13,425,490	36,371	10,600,820	23,026,310	131	6	8	14
	Galapago	23,797	13,464,264	4,381	4,710,489	18,174,753	137	5	3	8
	CTPA	18,900	2,505,446	18,019	1,471,587	3,977,033	55	7	7	14
	Extreme	18,088	12,091,118	3,986	12,580,336	24,671,454	172	4	8	12
	AlienAdv	14,949	3,997,593	92,472	7,539,322	11,536,915	149	2	12	14
	BATB	13,999	25,236,861	0	4,651,128	29,892,198	25	9	0	9
	E3D	10,508	6,205,270	222,636	25,055,236	31,260,506	174	2	16	18
	Cyberwor	3,970	11,218,862	38,619	9,237,813	20,456,676	90	3	12	15
	WOC	508	15,041,282	1,059	19,143,825	3,418,510	369	1	1	2
	MTA	353	2,234,002	0	463,174	2,697,176	182	1	0	1
	ATSOT	0	15,855,450	3,544	19,934,319	35,789,590	340	0	2	2
7/4/2002	SpaceSta	1,301,554	12,290,489	292,213	2,233,391	14,523,880	12	59	18	77
	UX	181,625	2,870,948	0	83,090	2,954,038	8	37	0	37
	Trex	139,997	40,413,305	70,614	28,322,832	68,736,136	190	6	15	21
	SAA	117,659	12,619,659	46,751	2,880,509	15,500,168	73	18	9	27
	HaunCast	68,500	3,939,602	90,123	5,925,905	9,865,507	71	4	6	10
	CTPA	43,328	2,548,606	25,520	1,497,950	4,046,556	56	8	7	15
	TR	41,321	17,652,995	0	12,403,639	30,061,118	253	3	0	3
	CDS	34,767	13,460,593	34,767	10,628,289	23,088,882	132	6	8	14
	Galapago	28,545	13,488,481	6,086	4,717,983	18,206,464	138	4	4	8
	Extreme	20,938	12,112,056	9,923	12,590,523	24,702,579	173	4	8	12
	AlienAdv	20,555	4,018,148	95,363	7,634,685	11,652,833	150	2	12	14
	E3D	15,789	6,221,059	230,500	25,285,736	31,506,795	175	2	16	18
	BATB	13,226	25,251,389	0	4,651,128	29,905,424	26	8	0	8
	MTA	2,077	2,236,079	0	463,174	2,699,253	183	1	0	1
	Cyberwor	1,781	11,223,063	46,821	9,286,740	20,509,804	91	2	11	13
	WOC	655	15,041,937	3,321	19,147,350	34,189,287	370	1	1	2
	ATSOT	0	15,855,136	3,790	19,938,114	35,793,385	341	0	2	2
7/11/2002	SpaceSta	1,360,609	13,569,489	308,818	2,538,101	16,107,589	13	60	17	77
	UX	171,738	3,042,686	0	83,090	3,125,776	9	37	0	37
	Trex	132,519	40,532,658	64,719	28,383,004	68,915,662	191	6	11	17
	SAA	86,931	12,706,590	59,527	2,940,035	15,646,626	74	18	9	27
	HaunCast	75,875	4,015,477	85,401	6,011,306	10,026,783	72	4	6	10
	TR	48,597	17,698,808	0	12,403,639	30,106,931	254	3	0	3
	CTPA	41,118	2,589,185	31,246	1,531,899	4,121,084	57	7	7	14
	CDS	38,027	13,499,163	54,486	10,690,302	23,189,465	133	6	7	13
	BATB	23,902	25,282,746	0	4,651,128	29,929,326	27	8	0	8
	Galapago	21,899	13,507,223	5,755	4,723,096	18,230,319	139	4	3	7
	E3D	21,302	6,242,361	225,362	25,511,098	31,753,459	176	2	16	18
	AlienAdv	20,404	4,038,552	90,063	7,724,748	11,763,300	151	2	12	14
	Extreme	15,450	12,127,505	7,181	12,597,704	24,725,209	174	4	8	12
	Cyberwor	4,118	11,225,461	51,243	9,336,632	20,562,093	92	2	10	12
	MTA	3,287	2,239,366	0	463,174	2,702,540	184	1	0	1
	WOC	827	15,042,764	3,526	19,150,876	34,193,640	371	1	1	2
	ATSOT	0	15,855,136	2,981	19,940,817	35,796,088	342	0	2	2
7/18/2002	SpaceSta	1,331,917	14,977,155	314,078	2,842,902	17,820,056	14	61	18	79
	UX	164,236	3,206,922	0	83,090	3,290,012	10	37	0	37
	Trex	128,052	40,665,817	60,312	28,436,755	69,102,572	192	7	11	18
	SAA	87,045	12,793,635	91,014	3,031,050	15,824,685	75	19	9	28
	HaunCast	74,992	4,090,469	130,848	6,142,154	10,232,623	73	4	6	10
	TR	67,820	17,796,279	0	12,403,639	30,204,402	255	4	0	4

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	CTPA	41,617	2,629,392	31,653	1,563,175	4,192,567	58	7	7	14
	CDS	38,657	13,543,859	54,140	10,744,184	24,287,043	134	7	8	15
	BATB	30,210	25,307,727	0	4,651,128	29,959,536	28	8	0	8
	Galapago	25,424	13,533,471	4,915	4,727,969	18,261,440	140	4	2	6
	E3D	20,091	6,262,452	220,924	25,732,022	37,602,235	177	3	16	19
	AlienAdv	18,531	4,057,083	88,382	7,813,130	11,870,213	152	2	12	14
	Extreme	16,998	12,144,504	6,812	12,604,517	24,749,021	175	3	7	10
	Nsync	10,611				1,808,679	75	1		1
	MTA	9,000	2,248,366	0	463,174	2,248,366	185	1	0	1
	Cyberwor	2,573	11,229,957	51,779	9,390,876	20,620,833	93	2	11	13
	WOC	1,048	15,043,812	4,262	19,156,402	34,200,214	372	1	1	2
	ATSOT	0	15,855,136	2,105	19,943,271	35,798,542	343	0	2	2
7/25/2002	SpaceSta	1,397,324	16,398,374	294,920	3,135,454	19,533,828	15	61	18	79
	UX	165,229	3,372,151	0	83,090	3,455,241	11	37	0	37
	Trex	114,624	40,762,766	52,219	28,487,903	69,250,669	193	5	12	17
	SAA	81,526	12,875,161	36,866	3,067,916	15,943,077	76	19	9	28
	TR	73,608	17,870,011	0	12,403,639	30,278,134	256	4	0	4
	HaunCast	72,252	4,162,721	129,055	6,271,209	10,433,930	73	4	6	10
	CDS	44,932	13,598,229	58,236	10,812,691	24,412,920	135	8	8	16
	CTPA	34,555	2,661,888	26,924	1,586,026	4,247,913	59	6	7	13
	BATB	25,911	25,335,872	0	4,651,128	29,985,447	29	8	0	8
	E3D	21,981	6,284,433	218,856	25,950,878	32,235,311	178	3	16	19
	Galapago	20,206	13,551,853	4,345	4,733,753	18,285,606	141	4	2	6
	AlienAdv	18,679	4,075,762	85,860	7,898,990	11,974,752	153	2	12	14
	Extreme	17,970	12,162,474	8,941	12,613,457	24,775,931	176	3	7	10
	ATSOT	6,865	15,862,136	2,228	19,945,476	35,807,612	344	1	1	2
	MTA	6,354	2,254,720	0	463,174	2,717,894	186	2	0	2
	Cyberwor	3,111	11,233,930	47,748	9,440,759	20,674,690	94	5	10	15
	WOC	0	15,043,812	2,603	19,159,263	34,203,075	373	0	1	1
8/1/2002	SpaceSta	1,406,561	17,852,522	267,281	3,403,783	21,256,304	16	61	18	79
	UX	159,324	3,531,475	0	83,090	3,614,565	12	37	0	37
	SAA	125,673	13,000,834	39,349	3,107,264	16,108,099	77	18	9	27
	Trex	124,194	40,920,687	52,125	28,551,768	69,472,455	194	3	10	13
	HaunCast	80,387	4,243,108	131,126	6,402,335	10,645,443	74	4	6	10
	TR	50,349	17,922,687	0	12,403,639	30,330,810	257	4	0	4
	CDS	44,274	13,657,053	59,129	10,872,708	24,529,761	136	8	8	16
	CTPA	32,712	2,698,361	24,773	1,618,517	4,316,878	60	6	6	12
	BATB	29,093	25,361,525	0	4,651,128	30,014,540	30	8	0	8
	E3D	23,345	6,607,778	217,935	26,168,813	32,776,591	179	3	16	19
	Extreme	20,048	12,182,522	10,575	12,624,032	24,806,554	177	3	9	12
	Galapago	17,744	13,572,053	6,173	4,738,426	18,310,479	142	3	2	5
	AlienAdv	16,998	4,092,760	82,880	7,981,870	12,074,630	154	2	12	14
	MTA	5,742	2,260,462	0	463,174	2,722,452	187	2	0	2
	ATSOT	5,206	15,867,342	2,085	19,947,561	35,814,903	345	1	1	2
	Cyberwor	4,602	11,239,551	40,750	9,485,175	20,724,726	95	3	11	14
	WOC	0	15,043,812	1,819	19,161,082	34,204,630	374	0	1	1
8/8/2002	SpaceSta	1,374,704	19,144,118	300,700	3,721,123	22,865,242	17	61	18	79
	UX	141,403	3,672,878	0	83,090	3,755,968	13	34	0	34
	Trex	106,868	41,015,158	58,860	28,715,326	69,730,485	195	3	11	14
	HaunCast	85,159	4,328,267	134,547	6,536,882	10,865,149	75	4	6	10
	SAA	68,462	13,069,296	51,844	3,159,108	16,228,404	78	14	9	23
	TR	62,319	17,983,426	0	12,403,639	30,391,549	258	4	0	4
	CTPA	34,832	2,734,220	31,206	1,659,086	4,393,306	61	6	7	13
	CDS	25,997	13,716,065	45,307	10,914,611	24,630,676	137	8	8	16
	Extreme	20,664	12,203,186	8,182	12,632,214	24,835,400	178	3	9	12
	E3D	20,555	6,328,333	216,009	26,384,822	32,713,155	180	3	16	19
	Galapago	17,807	13,589,284	5,427	4,743,391	18,332,675	143	4	3	7

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	BATB	17,781	25,381,272	0	4,651,128	30,032,321	31	5	0	5
	AlienAdv	17,005	4,109,765	83,355	8,065,225	12,174,990	155	2	12	14
	Cyberwor	3,431	11,243,857	55,254	9,570,116	20,813,973	96	4	12	16
	ATSOT	3,358	15,870,341	1,766	19,949,683	35,820,024	346	1	1	2
	MTA	2,227	2,258,446	0	463,174	2,720,740	188	1	0	1
	WOC	1,031	15,044,843	1,863	19,161,434	34,206,277	375	1	1	2
8/15/2002	SpaceSta	1,206,338	20,289,597	323,801	4,067,244	24,356,841	18	61	19	80
	UX	124,681	3,797,559	0	83,090	3,880,649	14	34	0	34
	Trex	114,062	41,155,964	117,647	29,038,016	70,193,980	196	6	11	17
	HaunCast	87,737	4,416,004	163,024	6,699,906	11,115,910	76	4	6	10
	SAA	68,462	13,131,272	67,249	3,226,357	16,357,628	79	13	9	22
	TR	62,252	18,045,095	0	12,403,639	30,453,218	259	5	0	5
	CDS	50,115	13,763,583	61,127	10,984,239	24,747,822	138	8	8	16
	CTPA	33,685	2,776,037	34,629	1,704,384	4,480,421	62	6	6	12
	E3D	22,654	6,350,987	222,007	26,606,829	33,257,816	181	3	16	19
	Galapago	21,410	13,626,159	27,661	4,845,286	18,471,445	144	5	3	8
	Extreme	20,868	12,224,053	11,549	12,643,763	24,867,816	179	4	9	13
	BATB	20,370	25,398,072	0	4,651,128	30,052,691	32	5	0	5
	AlienAdv	13,964	4,123,729	90,774	8,155,999	12,279,728	156	2	12	14
	ATSOT	2,732	15,873,073	2,905	19,967,080	35,840,153	347	1	1	2
	MTA	2,566	2,261,012	0	463,174	2,724,186	189	1	0	1
	Cyberwor	678	11,243,040	66,789	9,642,638	20,885,678	97	1	12	13
	WOC	100	15,045,845	1,709	19,163,586	34,209,431	376	1	1	2
8/22/2002	SpaceSta	1,070,394	21,334,608	245,785	4,315,099	25,649,707	19	61	19	80
	UX	108,230	3,905,789	0	83,090	3,988,879	15	32	0	32
	Trex	94,408	41,320,827	101,315	29,138,565	70,459,391	197	4	11	15
	HaunCast	86,272	4,232,276	164,957	6,864,863	11,097,139	77	5	6	11
	SAA	81,407	13,212,679	41,059	3,267,416	16,480,095	80	13	9	22
	TR	55,038	18,098,633	0	12,403,639	30,506,756	260	5	0	5
	CDS	48,853	13,812,889	21,987	11,035,899	24,848,788	139	8	8	16
	CTPA	34,764	2,800,972	32,299	1,795,072	4,596,045	63	6	7	13
	E3D	27,104	6,378,091	221,090	26,827,919	33,206,010	182	3	16	19
	Galapago	23,460	13,652,829	19,060	4,864,207	18,517,036	145	4	3	7
	Extreme	15,780	12,239,833	9,395	12,653,158	24,892,991	180	4	9	13
	BATB	14,866	25,409,813	0	4,651,128	30,067,557	33	6	0	6
	AlienAdv	13,555	4,137,284	92,101	8,248,100	12,385,384	157	3	12	15
	ATSOT	2,548	15,875,621	7,897	19,984,227	35,859,848	348	1	1	2
	MTA	1,729	2,262,741	0	463,174	2,725,915	190	1	0	1
	WOC	1,377	15,047,222	2,207	19,166,269	34,213,491	377	1	1	2
	Cyberwor	350	11,242,330	55,574	9,705,626	20,947,956	98	1	13	14
8/29/2002	SpaceSta	870,326	22,216,175	256,912	4,595,202	26,811,376	20	62	19	81
	HaunCast	88,999	4,591,275	165,876	7,030,739	11,622,014	78	4	6	10
	SAA	84,361	13,297,040	47,869	3,315,284	16,612,325	81	12	9	21
	Trex	84,126	41,397,938	101,474	29,282,936	70,680,873	198	3	13	16
	UX	78,572	3,984,361	0	83,090	4,067,451	16	32	0	32
	CDS	52,815	13,871,741	49,983	11,085,989	24,957,730	140	8	8	16
	TR	52,263	18,146,944	0	12,403,639	30,555,067	261	5	0	5
	E3D	25,234	6,403,325	230,901	27,058,820	33,462,145	183	3	13	19
	Galapago	19,262	13,670,263	16,792	4,878,890	18,549,153	146	4	3	7
	CTPA	16,048	2,816,058	33,892	1,834,698	4,650,756	64	6	6	12
	AlienAdv	14,275	4,151,559	92,333	8,340,433	12,491,992	158	3	12	15
	BATB	13,670	25,425,576	0	4,651,128	30,081,227	34	6	0	6
	Extreme	13,083	12,252,916	8,997	12,662,155	24,915,071	181	4	9	13
	ATSOT	7,039	15,882,824	5,700	19,989,154	35,872,078	349	2	2	4
	MTA	1,315	2,264,056	0	463,174	2,727,230	191	1	0	1
	WOC	656	15,047,878	2,093	19,168,284	34,216,162	378	1	1	2
	Cyberwor	221	11,242,551	50,036	9,748,010	20,990,561	99	1	12	13



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

One Night In My Dreams…

Director: Kalpesh Patel; advisers: Richard Leiterman, Gord Harris. 3 minutes. Release: October 2002.

– **The film is complete and will be premiered at GSTA conference in Toronto.**

Adrenaline Rush: The Science of Risk

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: October 2002.

– Picture is locked. Post work continues.
– Premiere will be held at the Cinéma IMAX in Montreal, Oct. 11, 2002.

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: Oct. 17, 2002.

– Film is finished.
– **Premiere will be held at American Museum of Natural History, New York, on Oct. 17, 2002.**

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Nov. 22, 2002.

– Film recording at DKP/70mm in Los Angeles.

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Voices of Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

– The LF edition is being prepared for simultaneous release with the 35mm version.

SOS Planet

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. Narrator: Walter Cronkite. 3D. Release: November 2002 (Europe, Australia), February 2003 (North America).

– **Film is complete.**

Blue Magic 3D

3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; director of photography: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquelin; Science Advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. ***Release: Late 2002.***

– Digital post production was completed in July.
– Film recording to 15/70 was done in August.
– **The film is complete and will be premiered at GSTA conference in Toronto.**

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Voices of Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Dec. 25, 2002.

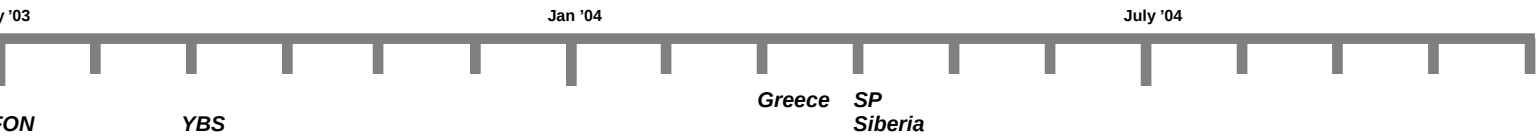
– The original film is being digitally enhanced for LF screens.

Our Country (wt)

Gaylord Entertainment; distributor: tba; directors: Steven Goldmann, Keith Melton; directors of photography: Rodney Taylor, Stephen Douglas Smith; script: Tom Neff; music producer:

Photo: Michael Marks

Country music singer Dolly Parton on location in 2001 for Our Country.



Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan; Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: early 2003.

– The legal dispute between Gaylord and former production company has been settled. Keith Melton is overseeing completion of the film.
– July: filmed in New York City for new end sequence.
– Rough cut has been completed.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

– Principal photography is complete.
– Rough cut screenings have been tested and the film is being refined on the basis of the tests.

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: February 2003.

– Underwater photography is complete, but **additional topside shooting will be done this fall in Spain**.
– Editing has begun.

Bugs!

Principal Media Group; distributor: SK Films; director: Mike Slee; cinematographers: Peter Parks, Sean Phillips; producer: ***Alex Ferguson; executive producers: Jonathan Barker, Phil Streather. Release: April 2003.***

– June–July: Filmed in Sarawak, Malaysia.
– August–September: shooting in studio in Oxford, England.

A Land Called Texas (wt)

Texas State History Museum Foundation; distributor: tba; director: Al Reinert; director of photography: Sean Phillips; producer: Susan Vogelfang; executive producer: GSD&M. Release: April 2003.

– Additional filming planned for the fall.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. ***Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen.*** *Release: April 2003.*

– **August–September: Filming host Tim Allen in Los Angeles.**
– **Filming outside Calgary, Canada.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: April 2003.

– Picture is locked.
– Sound recording is under way.
– Post-production delays have pushed back premiere.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Spring 2003.

– Editing is under way.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Spring 2003.

– **Filmed manatees at a research facility in 35mm this summer.**
– Additional LF shooting set for winter.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.

– Picture is locked.
– Editing sound.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

– Editing has begun.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Fall 2003.

– Principal photography is complete. Editing is in progress.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore; Release: March 2004.

– Shooting will resume in spring 2003.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista Pictures Distribution; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. ***Release: April 2004.***

– June–July: Filmed in southeast Alaska, British Columbia, **southwest U.S.**
– **October: Borneo.**
– **November: Thailand.**

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; director of photography: Rodney Taylor. Release: Spring 2004.

– October: Filming in Irkutsk, the Amur Valley, the Altai Mountains, and the Pacific Ocean.

Germany's Weber to Imax: Drop Hollywood Strategy

In July, **Wolfram Weber**, owner of the **IMAX Theater Am Cinecitta** in Nuremburg Germany, sent an open letter to **Bradley Wechsler** and **Richard Gelfond**, the co-CEOs of **Imax Corporation**, expressing his concern over Imax's plans to repurpose Hollywood features like *Apollo 13* with the DMR™ process. In the letter he claims that "the new Imax strategy endangers our whole investment and calculation of profits for the next 20 years," an amount he says could total US$50 million.

Weber complains that he invested $30 million, eight times more than a conventional theater would have cost, on the assumption that the IMAX theater would run 45-minute films for which he would pay royalties, print fees, and an IMAX system fee totaling about 28–35% of the box office. It its first six months—it opened in December 2001—the theater drew 330,000 viewers using this model.

Weber says the theater could not possibly be profitable paying 50% or more for two-hour Hollywood features unless he could charge unrealistic ticket prices equivalent to US$33. He adds that showing such films would also draw viewers from the 35mm theaters in the multiplex that houses the IMAX theater, in essence competing with himself.

He reminds the co-CEOs that his IMAX system contract explicitly prevents him from showing films in which more than 50% of the footage was captured on formats smaller than 15/70. Considering that a contract binds both parties, he asks, "Does not Imax violate this contract by their change of direction?"

Within a few days, **Brian Hall**, Imax's senior vice president of theater operations, replied on behalf of Wechsler and Gelfond. Hall's letter points out that the company has made "get[ting] Hollywood style films...onto IMAX screens" one of its "strongest strategic goals," adding, "I would have to question your due diligence on a $30 million project if you were unaware of one of the largest and most publicly discussed initiatives in the business."

Hall claims that Hollywood films will draw new audiences into IMAX theaters, and says that traditional LF films will continue to be made, pointing to the example of ***Space Station 3D***. He goes on to say that Weber is under no compulsion to book Hollywood films if he does not want to. Hall also disputes the assertion that the IMAX would compete with the 35mm houses, saying that overall attendance will be higher with a simultaneous release than with a 35mm release only. On the contract question, Hall says that the intent of the clause was to "protect the integrity of the IMAX brand by assuring the consistently high quality IMAX Experience," and that the DMR process maintains that level of quality. Therefore ***Apollo 13: The IMAX Experience*** and future repurposed Hollywood films do not violate the contract.

[Repurposing Hollywood films] will lead to the financial ruin of our theater, our company, and in our opinion, the ruin of Imax, too.

—Wolfram Weber

Ten days later Weber faxed a harshly critical response to the co-CEOs, calling Hall's letter "far from satisfactory," saying it failed to address his main point, and asking how Hall plans to make the Imax corporate theaters profitable by paying twice as much in royalties with half as many shows. He points out that half of the theaters that Hall helped launch in Australia while at **Cinema Plus** have since closed for lack of business.

Weber continues, "Mr. Hall's reproach that we should have been more diligent and gathered information about Imax's Hollywood policy before embarking on our venture can only be called impertinence of the highest degree: before entering into our contract Imax never gave us a hint that their strategic goal was Hollywood." Saying he based the business plan on the success of the IMAX theaters in Munich and Berlin, which show only traditional 45-minute LF films, Weber adds that "If we had been told that Imax aimed at bringing Hollywood blockbusters to the giant screen, we would not have signed the contract" in March 1999. He adds that DMR technology was not made public until the spring of 2002.

Stating that Hall's claim that Hollywood films will increase overall attendance is "utterly bizarre and displays complete ignorance of business usage," Weber says that responses from other theaters and distributors to his first letter "prove that many others share our deep concern" about the potential harm to the LF business.

Weber declines to have a meeting to discuss whether the Hollywood strategy makes sense. "We positively know that once this policy is put into practice, [it] will lead to the financial ruin of both our theater and possibly our company, and in our opinion the ruin of Imax, too." He repeats his appeal to the co-CEOs to abandon their Hollywood plan and closes by suggesting that he may pursue legal action if they do not.

LFX gave Imax the opportunity to provide additional comments on this exchange, but received no response by press time. The entire exchange will be posted in full on our Web site, www.lfexaminer.com.

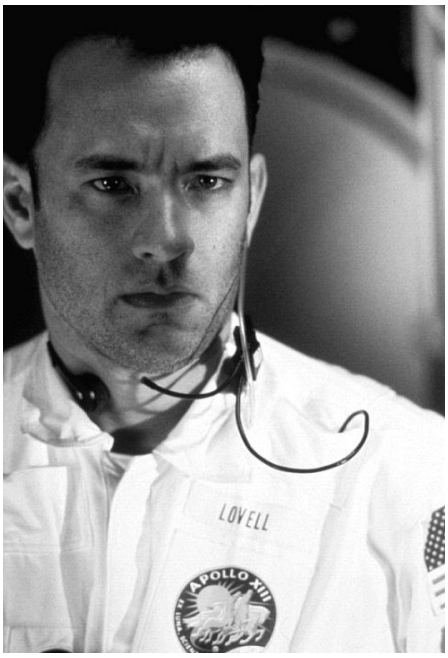
Premiering This Month

Apollo 13: The IMAX Experience

"***Apollo 13: The IMAX Experience*** tells the dramatic true story of the heroic effort to bring three astronauts safely back to Earth after their Apollo spacecraft suffered catastrophic mechanical problems en route to the Moon in 1970. Made with NASA's collaboration, the suspenseful film is scientifically and historically accurate.

"*Apollo 13* features strong performances from an ensemble cast led by Oscar®-winning actor **Tom Hanks**, and brilliant direction by **Ron Howard**, another Oscar winner. *Apollo 13* has been digitally remastered into the 15/70 format with Imax's revolutionary DMR™ technology."

Apollo 13: The IMAX Experience was produced by **Universal Pictures** and **Imagine Entertainment**, and is distributed by **Imax Corporation**.



Tom Hanks In Apollo 13: The IMAX Experience.

Straight Up! Adventures in Vertical Flight

"This exciting film will showcase the vital roles the helicopter plays in civil and military aviation around the world.

"The audience will ride with helicopter crews as they respond to real world needs, including a high-voltage live-wire repair, a high-sea rescue, scientific research, forest fire fighting, humanitarian aid, military maneuvers, and several other surprises.

"From present-day helicopters to the future of unmanned helicopters and airports without runways, the film will communicate the human fascination with the science and technology of vertical flight. Viewers will experience the helicopter's unique abilities to fly straight up, hover, spin, and land in tight situations."

Straight Up! was directed by **David Douglas** and is produced and distributed by **SK Films**.

Imagine Entertainment

*(from **SHORTS** on page 28)*

Tim Allen to host *Top Speed*

MacGillivray Freeman Films has announced that actor **Tim Allen** will be the on-camera host and narrator of ***Top Speed***, due out in April 2003. The star of TV's *Home Improvement* and films such as *The Santa Clause* and *Toy Story*, Allen is an amateur racecar driver and a collector of high performance cars.

LF films at Jo'burg World Summit

Two LF films were screened at events connected to the United Nations World Summit on Sustainable Development in Johannesburg, South Africa, in late August. **Summerhays Films'** ***Ocean Oasis*** was shown after a reception held by the Mexican Ministry of the Environment on Aug. 29. And a rough cut of **MacGillivray Freeman Films'** ***Coral Reef Adventure*** was shown on Sept. 1 at a private screening co-hosted by Reef Check, the South African Underwater Ecological Society, and apparel maker Quicksilver.

AMPAS elects two docu governors

The Documentary Branch of the **Academy of Motion Picture Arts and Sciences®** has elected Michael Apted and Arthur Dong to the organization's Board of Governors. The two join Freida Lee Mock, who was elected to the board last year. A rule change enacted in June gives documentary makers the same number of governors as each of the Academy's 13 other branches (actors, directors, etc.).

Lockheed naming controversy

Two members of Congress have questioned the propriety of the **Smithsonian**'s renaming of the IMAX theater at the **National Air and Space Museum** in return for a US$10 million corporate donation. The theater, which since opening in 1976 had been named for **Samuel P. Langley**, the third secretary of the Smithsonian and an aviation pioneer, was renamed the **Lockheed Martin IMAX Theatre** in April when it was converted from 2D to 3D.

Representative David Obey (D-Wisconsin) said in a press interview, "These things should not be for sale. It is not what should happen in an institution that gets 70% of its funds from the taxpayers." As members of the House Appropriations Committee, Obey and Norm Dicks (D-Washington) inserted language in the Smithsonian's funding bill that requires the institution's board of regents to review commercial agreements such as the one with Lockheed Martin. They also demanded a review of the salary of secretary **Larry Small**, who has actively sought private and corporate funding since coming to the Smithsonian in January 2000. Small's salary increased by almost 50% last year, to more than $588,000. The House has passed the bill with Dicks and Obey's terms; the Senate has yet to act on it.

A museum spokesperson defended the renaming and said there were no plans to change the name, although the Smithsonian's regents could decide otherwise when they meet this month.

The Tech closed for September

The **Tech Museum of Innovation** in San Jose, CA, will be closed from Sept. 3 to Oct 3 while repairs are made to the ceiling on the second floor of the four-year-old building.

Two years ago acoustic tiling on the first floor of the museum began to sag and fall off, leading to a US$300,000 repair in September 2000.

Other improvements and upgrades will be performed to the building during the closure, which also affects the museum's **Hackworth IMAX Theatre**.

Bookings: September 2002 by Film

750 bookings of 92 films in 271 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from last month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Starting this month, all former Edwards and UA theaters are shown as "Reg" to indicate their ownership by Regal.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Brisbane WBS	2/20/02	2/19/03
	Grand Rapids JLT	2/02	11/15/02
	Katovise IT	**7/5/02**	**1/4/04**
	Krakow IT	12/15/01	6/11/03
	Montpellier Gau	**6/13/01**	**12/31/02**
	Pittsburgh CSC	6/28/02	12/19/02
	Sandton ISA	2/02	2/28/03
	Stockholm	3/1/00	12/31/02
Africa	**Hague**	**7/22/02**	**9/1/02**
	Indianapolis CMI	8/1/02	9/5/02
	Los Angeles CSC	**9/6/02**	**10/18/02**
	Mexico City Pap	**8/26/02**	**9/1/02**
	Sandton ISA	3/15/02	
	Sioux Falls	9/28/02	1/23/03
AIWC	**Oklahoma City**	**6/7/02**	**3/31/03**
	Raleigh Exp	5/31/02	1/5/03
	Saint Louis SC	5/3/02	9/2/02
	San Jose	**9/1/02**	**11/27/02**
	Sandton ISA	2/02	9/9/03
	Shakopee	5/1/02	10/1/02
	Sudbury	9/4/01	10/7/02
	Taejon Earth	**4/1/02**	**3/31/03**
	West Nyack Imx	**9/1/02**	**9/30/02**
AJ	**San Diego RHF**	**10/5/01**	**6/30/03**
	Sandton ISA	**8/23/02**	**9/5/02**
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	12/31/02
	Hague	**7/22/02**	**9/1/02**
	Los Angeles CSC	**9/6/02**	**10/18/02**
	San Antonio 2D	6/7/02	12/31/02
	Sandton ISA	**8/23/02**	**9/5/02**
	Spokane	3/15/02	9/15/02
	Victoria	6/1/01	9/19/02
ALBT	Atlanta FMNH	6/14/02	11/30/02
	Boston MOS	6/14/02	11/7/02
	Fort Worth	**9/27/02**	**3/31/03**
	Hampton	7/1/02	1/1/03
	Houston MNS	**8/2/02**	**12/31/02**
	Jersey City	5/18/02	2/28/03
	Kansas City Zoo	7/5/02	12/31/02
	Stockholm	**9/20/02**	**9/20/03**
	Tampa MOSI	6/28/02	12/31/02
	Toronto OP	5/18/02	11/30/03
AlienAdv	Alamogordo	3/1/02	
	Berlin CS	3/1/00	
	Col Springs Cmk	6/21/02	10/31/02
	Kuala Lumpur NP	**6/1/02**	**5/30/03**
	Melbourne WBS	3/14/02	3/31/03
	Pitea	12/25/01	12/25/02
	Saitama	6/8/02	9/1/02
	Singapore DC	5/1/02	4/30/03
	Sydney WBS	8/28/01	12/31/02
	Taipei AM	**6/16/02**	**6/15/03**
	Wuerzburg	**8/9/02**	**12/31/02**
AllAcces	Brussels	9/5/01	
	Cape Town ISA	10/1/01	2/28/03
	Hague	7/22/02	9/1/02
Amazon	Espinho	8/1/02	8/10/03
	Sudbury	5/6/02	9/5/02
Antarc	Cathedral City	6/28/02	12/28/02
	Oakland	1/1/01	3/30/03
Apollo13	**Buffalo Reg**	**9/20/02**	
	Chicago Loe	**9/20/02**	**12/2/02**
	Dallas Cmk	**9/20/02**	**3/19/03**
	Dearborn	**9/20/02**	**3/20/03**
	Dublin Reg	**9/20/02**	
	Edmonton FP	**9/20/02**	**12/31/02**
	Hampton	**9/20/02**	**3/16/03**
	Los Angeles Loe	**9/20/02**	**12/2/02**
	Los Angeles NA	**9/20/02**	**12/2/02**
	Natick JF	**9/20/02**	**3/20/03**
	New Orleans	**9/20/02**	**3/20/03**
	New York Loe	**9/20/02**	**12/2/02**
	Providence Imx	**9/20/02**	
	Sacramento Imx	**9/20/02**	
	San Antonio 2D	**9/20/02**	**2/16/03**
	San Francisco Loe	**9/20/02**	**12/2/02**
	Seattle PSC 1	**9/20/02**	**8/16/03**
	Tempe Imx	**9/20/02**	
	Toronto FP	**9/20/02**	**12/31/02**
	West Nyack Imx	**9/20/02**	
ATSOT	**Col Springs Cmk**	**7/26/01**	**11/30/02**
	Goteborg	10/2/01	10/04
	Krakow IT	**4/26/02**	**12/31/02**
	Nuremburg	12/22/01	12/31/02
BATB	La Coruna	1/1/02	9/30/02
	Las Palmas	1/1/02	10/02
Bears	**Apple Valley Imx**	**3/1/02**	
	Baltimore	6/23/02	9/2/02
	Calgary SC	**7/28/01**	**8/1/03**
	Cincinnati	6/6/02	10/11/02
	Edmonton Ody	**2/1/02**	**9/30/02**
	Fort Worth	**10/26/01**	
	Greenwood Village	**8/31/02**	**8/31/03**
	Kagawa	4/1/02	9/8/02
	London ONT	9/16/02	3/16/03
	Mexico City Pap	3/1/02	11/1/02
	Nagoya OT	7/1/02	9/30/02
	New York AMNH	6/24/02	12/31/02
	Norwalk	6/14/02	10/3/02
	Saint Louis SC	9/3/02	1/03
	Tijuana	**5/22/02**	**10/1/02**
	Vancouver SW	6/29/02	6/03
	Yellowstone	6/1/02	6/1/03
Beavers	Calgary SC	2/15/00	
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Glasgow	**10/5/00**	**1/31/03**
	Lucerne	5/1/00	
	Menlyn ISA	2/02	9/30/02
	Nuremburg	11/28/01	11/27/02
	San Jose	2/5/02	5/3/03
	Sandton ISA	2/02	2/28/03
	Taranto	6/22/02	6/21/03
	Valencia Spn	**9/1/01**	**7/30/03**
CDS	Apple Valley Imx	5/5/02	9/30/02
	Atlanta FMNH	8/1/02	10/31/02
	Barcelona	**5/4/01**	**12/31/02**
	Berlin CS	1/21/00	12/31/02
	Boston NEA	**9/26/02**	**1/26/03**
	Dublin Reg	**9/23/02**	**12/31/02**
	Halifax	8/16/02	1/2/03
	Kansas City Sci	7/4/02	12/31/02
	Madrid	10/24/01	
	Melbourne WBS	**2/18/02**	**12/31/02**
	Munich	**1/17/02**	**12/31/02**
	Paris Geo	2/5/02	1/31/03
	Sydney WBS	**12/24/99**	**12/31/02**
	Toronto OP	5/18/02	9/15/02
	Toronto OSC	**6/23/01**	**11/30/02**
	Tulsa Cmk	**6/28/02**	**12/31/02**
	Warsaw IT	**2/22/02**	**12/31/02**
CTPA	Apple Valley Imx	6/28/02	
	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary EC	9/21/01	
	Detroit	7/1/02	12/02
	Kaohsiung	1/9/02	11/8/02
	Los Angeles Loe	9/14/01	
	Madrid	3/15/02	2/28/03
	Miami Imx	3/4/02	9/3/02
	New York Loe	9/14/01	
	Paris Geo	4/3/02	4/2/03
	Poitiers Imax	2/1/02	1/31/03
	Quebec	2/8/02	10/22/02
	Saint Augustine	6/28/02	12/31/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/04
	Toronto OP	9/15/01	9/15/02
	Yokohama SC	3/23/02	3/22/03
CV	Alexandria	3/1/02	2/28/03
	Garza Garcia	3/7/02	9/7/02
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Pitea	4/6/02	4/10/03
	San Jose	2/02	10/1/02
	Vantaa	9/1/02	8/31/03
	Washington NASM	8/8/96	
Cyberwor	Amneville Gau	6/1/02	5/31/03
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	
	Bournemouth She	3/22/02	3/21/03
	Brisbane WBS	12/13/01	
	Kuwait City	12/25/00	12/24/02
	Malta	9/1/02	8/31/03
	Montpellier Gau	1/1/01	12/03
	Poitiers Imax 3D	2/1/01	1/06
	Taichung NMNS	1/1/02	12/31/02
	Warsaw IT	2/02	9/6/02
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
DIS	Cincinnati	1/1/01	12/31/02
	Huntsville	5/1/01	4/04
	Puebla	9/15/02	3/14/03
	Saint Augustine	8/31/02	12/31/02
	Villahermosa	**9/15/02**	**3/15/03**
Dolphins	**Apple Valley Imx**	**8/2/02**	
	Barcelona	10/15/00	
	Birmingham UK	8/16/02	1/15/03
	Bradford	5/14/02	9/13/02
	Columbus COSI	**9/3/02**	**10/10/02**
	Dayton	6/1/02	7/30/03
	Garza Garcia	5/6/02	12/31/02
	Laie	5/1/01	4/04
	Nuremburg	**8/15/02**	**8/14/03**
	Seattle Dome	5/25/02	5/24/03

Film	Theater	Open	Close
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	Belfast She	8/1/02	12/31/02
	Chiba City	7/10/02	3/31/03
	Kagoshima	7/10/02	9/30/02
	London SM	**7/20/02**	**1/31/03**
	Madrid	10/26/00	
	Malta	3/02	
	Nagasaki SM	4/10/02	9/30/02
	Natick JF	7/1/02	12/31/02
	Nuremburg	**8/15/02**	**3/31/03**
	Providence Imx	**8/21/02**	**10/31/02**
	Vienna LFC	6/7/02	12/31/02
E3Dcc	**Bogota**	**12/6/01**	**12/6/02**
	Copenhagen	**12/1/00**	**12/31/02**
	Karlshamn	6/25/01	9/15/02
	Syracuse	**9/14/02**	**1/31/03**
EMSH	Castle Rock	3/92	
Everest	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Cedar Rapids	6/2/02	9/2/02
	Glasgow	4/15/02	4/14/03
	Karlshamn	9/15/01	9/15/02
	Krakow IT	2/15/02	10/21/02
	Mumbai	4/5/02	5/4/03
	Nuremburg	**11/28/01**	**12/15/02**
	Oklahoma City	**6/7/02**	**9/2/02**
	Penrith	10/1/01	9/30/03
	Pitea	9/20/02	9/15/03
	Toronto OP	3/1/99	9/4/02
	Washington NMNH	10/11/01	10/10/02
Extreme	**Bournemouth She**	**7/26/02**	**12/31/02**
	Dallas SP	5/25/02	10/25/02
	Hague	**10/11/01**	**12/31/02**
	Hartford Crn	**8/2/02**	**12/31/02**
	Louisville	**3/16/02**	**10/4/02**
	Malta	12/6/00	
	Manchester UCI	**7/19/02**	**10/31/02**
	Menlyn ISA	6/22/01	3/22/03
	Munich	4/12/99	12/31/02
	Nuremburg	12/22/01	12/22/02
	Seattle Dome	5/24/02	5/24/03
	Speyer Imax	2/8/02	12/31/02
	Yellowstone	11/1/99	10/31/02
FOK	Kuwait City	4/17/00	4/16/03
FOTA	Taipei MCRC	1/02	12/02
Galapago	**Bangkok**	**3/1/02**	**12/31/03**
	Fort Lauderdale	10/5/01	10/4/02
	Halifax	6/14/02	6/13/03
	Harrisburg	3/9/02	10/31/02
	Warsaw IT	**7/12/02**	
	Washington NMNH	10/27/99	
GC	**Beijing**	**9/1/02**	**1/31/03**
	Berlin Disc	**4/1/02**	**3/31/03**
	Bournemouth She	**3/22/02**	**9/30/02**
	Hibbing	3/1/02	9/1/02
	Menlyn ISA	4/1/02	10/31/02
	Munich	4/2/01	12/31/02
	Nuremburg	11/28/01	11/29/02
	Ontario Reg	**9/13/02**	**9/12/03**
	Orlando SC	3/8/02	9/27/02
	Tempe Imx	**8/9/02**	**11/30/02**
	Wuerzburg	7/1/01	12/31/02
GF	Sudbury	1/00	12/02
	Victoria	1/17/02	9/19/02
GN	Taipei AM	3/30/01	9/30/02
	Vienna LFC	6/7/02	12/31/02
HaunCast	Barcelona	5/7/02	5/7/03
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bournemouth She	3/22/02	9/30/02
	Bradford	1/1/02	10/31/02
	Galveston	9/9/01	10/31/02
	Las Vegas Imx	3/12/02	10/31/02
	Madrid	6/12/02	6/30/03
	Manchester UCI	**9/1/02**	**3/31/03**
	Melbourne WBS	9/13/01	9/30/02
	Myrtle Beach	2/02	12/31/02
	New Orleans	**8/1/02**	**12/31/02**
	Rochester Cmk	5/31/02	9/26/02
	San Antonio 3D	6/7/02	12/31/02
	Wuerzburg	**12/1/01**	**9/30/02**
HB	Aguascalientes	5/23/02	5/31/03
	Baltimore	3/02	10/31/03
	Barcelona	5/7/02	5/7/03
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Brussels	5/1/02	
	Charlotte	2/2/02	2/28/03
	Col Springs Cmk	**9/1/02**	**12/31/02**
	Copenhagen	1/18/02	12/31/02
	Denver MNS	**9/1/02**	
	Detroit	**2/02**	**9/02**
	Dwingeloo	**4/27/02**	
	Edmonton Ody	6/22/02	9/2/02
	Glasgow	10/11/01	9/1/03
	Grand Rapids JLT	**8/30/02**	
	Hague	10/10/01	
	Hastings	9/10/02	3/10/03
	Hull	4/1/02	10/31/02
	Jersey City	10/12/01	10/02
	London SM	10/11/01	10/31/03
	Louisville	**1/5/02**	
	Lucerne	**9/29/02**	**10/20/02**
	Manchester UCI	10/12/01	9/30/02
	Munich	4/18/02	4/30/03
	Niagara	7/1/02	2/28/03
	Nuremburg	7/4/02	1/31/03
	Oakland	8/30/02	2/28/03
	Phoenix	8/1/02	8/1/03
	Providence Imx	8/27/02	12/31/02
	Regina	4/19/02	10/20/02
	San Diego RHF	3/8/02	11/02
	Seattle PSC 1	3/1/02	9/30/02
	Singapore SC	5/20/02	10/31/02
	Speyer Imax	6/6/02	12/31/02
	Stockholm	11/30/01	
	Sydney WBS	**7/22/02**	**2/28/03**
	Taichung NMNS	7/1/02	7/31/03
	Taipei AM	5/1/02	5/10/03
	Tijuana	8/17/02	8/31/03
	Toronto OSC	10/12/01	10/12/02
	Vienna LFC	6/7/02	12/31/02
	West Nyack Imx	3/11/02	9/30/02
	Winnipeg	3/1/02	9/30/02
	Wuerzburg	**9/27/02**	**2/28/03**
HCBTD	San Simeon	8/17/96	
HH	**Berlin Disc**	**4/1/02**	**3/31/03**
	Honolulu Con	**5/1/00**	**6/30/03**
Horses	Calgary EC	6/1/02	9/30/02
	Melbourne WBS	**9/12/02**	
	Sacramento Imx	**8/2/02**	**2/1/03**
	Sydney WBS	**9/12/02**	
	West Nyack Imx	**8/9/02**	**2/8/03**
	Winnipeg	**7/15/02**	**1/14/03**
India	Hull	7/1/02	1/1/03
	London BFI	**9/14/02**	**9/14/03**
	Myrtle Beach	6/15/02	6/15/03
	Orlando SC	6/15/02	12/15/02
	Taipei MCRC	7/1/02	
IOTS	Bochum IM	8/1/02	7/31/04
	Garden City	1/1/02	9/1/02
	Toronto OSC	1/8/01	
	Townsville	**7/19/02**	**7/18/03**
ITD	Baltimore	3/02	10/5/02
	Boston NEA	12/6/01	
	Calgary FP	**5/31/02**	**5/30/03**
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Katovise IT	**7/5/02**	**7/4/03**
	Krakow IT	12/15/01	12/14/02
	Kuwait City	12/25/00	12/24/02
	Sinsheim	5/98	
	Vienna LFC	6/7/02	6/6/03
JGWC	Toronto OSC	5/10/02	
	Victoria	9/20/02	
JIAC	**Albuquerque**	**3/30/02**	**9/30/02**
	Barcelona	11/1/01	
	Cathedral City	**12/25/01**	**9/24/02**
	Columbus COSI	**9/3/02**	**10/10/02**
	Copenhagen	1/18/01	12/31/02
	Davenport	**3/16/02**	**11/15/02**
	Denver MNS	**6/7/02**	**3/9/03**
	Hastings	6/10/02	12/9/02
	Hong Kong	4/1/02	9/30/02
	Karlshamn	6/15/02	9/10/03
	Melbourne WBS	8/1/02	1/1/03
	Memphis Pink	3/2/02	11/15/02
	Puebla	**8/1/02**	**1/31/03**
	Richmond SMV	5/31/02	9/27/02
	Saint Augustine	7/15/02	12/31/02
	Seoul	**6/15/02**	**12/15/02**
	Sioux Falls	6/15/02	9/27/02
	Stockholm	3/1/02	3/7/03
	Toronto OP	3/1/01	9/4/02
	Virginia Beach	**9/1/01**	**3/1/03**
Kilimanj	Boston MOS	3/15/02	
	Cape Town ISA	3/15/02	
	Charlotte	6/14/02	9/30/02
	Denver MNS	3/8/02	10/3/02
	Fort Worth	3/8/02	9/2/02
	Kansas City Zoo	3/30/02	12/31/02
	Milwaukee	7/26/02	12/31/02
	New York AMNH	6/24/02	12/31/02
	Omaha	7/02	
	Singapore SC	7/1/02	12/31/02
	Vancouver Imx	6/22/02	12/31/02
L&C	**Atlanta FMNH**	**9/16/02**	**3/15/03**
	Boston MOS	**9/28/02**	**6/30/03**
	Branson	5/3/02	4/30/03
	Dearborn	5/1/02	12/31/02
	Irvine Reg	**8/23/02**	**11/30/02**
	Jersey City	5/18/02	2/28/03
	Kansas City Sci	4/22/02	10/22/02
	Little Rock	**9/21/02**	**3/15/03**
	Los Angeles NA	**9/13/02**	**2/7/03**
	Lubbock	**9/5/02**	**5/31/03**
	Mobile	6/11/02	1/20/03
	New York Loe	**8/9/02**	**9/19/02**
	Saint Louis Arch	5/25/02	5/23/03
	San Diego RHF	**8/2/02**	**2/27/03**
	Sandy	6/7/02	6/6/03
	Seattle PSC 1	**9/2/02**	**6/30/03**
	Shreveport	**9/1/02**	**8/31/03**
	Washington NMNH	**9/20/02**	**4/1/03**
	Yellowstone	**6/15/02**	**6/14/03**
	Zion	4/26/02	10/31/02
L5	Sinsheim	10/26/96	
LOLL	Loch Lomond	7/24/02	
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Mumbai	**9/1/02**	**8/31/03**
	Nuremburg	11/28/01	11/27/02
	Omaha	9/15/02	2/15/03
	Pensacola	3/8/02	9/1/02
	Pitea		9/15/02
	Taranto	6/30/02	6/19/03
LW	Atlanta FMNH	9/20/01	9/21/02
	Birmingham AL	**8/31/02**	

Film	Theater	Open	Close
	Boston NEA	12/6/01	
	Columbus COSI	**9/3/02**	**10/10/02**
	Dallas SP	5/25/02	5/25/03
	Kansas City Zoo	9/1/02	12/31/02
	Louisville	**9/12/02**	**3/12/03**
	Myrtle Beach	**5/1/02**	**5/1/03**
	Osaka Sci	9/1/02	3/1/03
	Regina	9/1/02	3/1/03
	Richmond SMV	4/15/02	12/31/02
	Saint Augustine	8/1/02	1/1/03
	San Diego NHM	9/4/02	1/4/03
	Syracuse	5/18/02	11/02
	Vancouver SW	**6/30/01**	**9/20/02**
Mexico	**Austin**	**8/31/02**	**10/18/02**
MG	**Mexico City Pap**	**9/16/02**	**9/29/02**
MJTTM	Corpus Christi	3/22/02	9/22/02
	Jackson MS	**9/15/02**	**1/15/03**
	Nagasaki SM	9/1/01	9/30/02
MOE	Beijing	4/28/02	4/27/03
	Berlin Disc	**4/1/02**	**3/31/03**
	Boston MOS	6/16/01	2/6/03
	Branson	4/19/02	4/18/03
	Brussels	**12/1/01**	**12/31/02**
	Cape Town ISA	3/5/01	2/28/03
	Charleston SC	4/16/02	11/16/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Columbus COSI	**9/3/02**	**10/10/02**
	Copenhagen	**12/1/01**	**12/31/02**
	Corsicana	**9/1/02**	**2/28/03**
	Fort Lauderdale	5/25/02	5/24/03
	Hague	**10/9/00**	**12/31/02**
	King of Prussia Reg	**9/13/02**	**9/12/03**
	Kuwait City	5/02	5/03
	Las Vegas Imx	10/1/01	9/30/02
	Los Angeles CSC	**9/1/02**	**10/21/02**
	Madrid	10/28/99	
	Melzo	**1/1/02**	**2/28/03**
	Munich	4/2/01	12/31/02
	New Rochelle Reg	**9/13/02**	**9/12/03**
	Norwalk	1/1/01	12/31/02
	Oakland	**1/1/02**	**12/31/02**
	Oslo	**6/30/02**	**12/31/02**
	Portland	**11/2/01**	**6/15/03**
	San Diego RHF	**11/1/01**	**6/30/03**
	San Jose	2/5/02	12/31/02
	Sioux Falls	9/1/01	12/31/02
	Speyer Imax	**2/1/01**	**12/31/02**
	Syracuse	10/1/01	9/2/02
	Valencia Reg	**1/3/02**	**10/15/02**
	Washington NMNH	**6/30/02**	**2/28/03**
	Wuerzburg	4/16/01	12/31/02
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	
MTA	Dallas Cmk	7/12/02	10/31/02
	Tulsa Cmk	**9/20/02**	**12/31/02**
MTM	Edmonton Ody	1/9/98	12/31/02
	San Jose	2/02	5/3/03
MWH	**Nuremburg**	**7/4/02**	**1/6/03**
	Seattle PSC 1	**6/17/02**	**9/30/02**
Niagara	Oulu	4/13/02	4/27/03
	Singapore DC	**9/1/02**	**8/31/03**
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/02
Nsync	Bristol	3/02	
	Columbus COSI	**9/3/02**	**10/10/02**
	Jupiter Crn	**8/1/02**	
	Las Vegas Imx	3/1/02	9/30/02
OM	**Bochum IM**	**8/28/02**	**12/31/02**
	Boston NEA	6/21/02	6/30/03
	Buffalo Reg	**9/13/02**	**11/30/02**
	Calgary EC	**8/9/02**	**11/15/02**
	Houston MNS	6/28/02	
	Lucerne	**9/29/02**	**10/20/02**
	Miami Imx	**8/23/02**	**12/31/02**
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Osaka Sci	7/1/02	12/31/02
	Paris Geo	2/5/02	2/28/03
	Tampa Cha	3/15/02	9/30/02
	Tokyo Sei	7/20/02	9/30/02
OnGuard	Singapore DC	2/13/99	12/03
OO	**Cathedral City**	**2/1/02**	**9/30/02**
	Columbus COSI	**3/16/02**	**9/3/02**
	Kansas City Zoo	5/21/02	12/31/02
	Lehi	6/11/02	9/30/02
	Louisville	**6/1/02**	**12/15/02**
	Milwaukee	3/1/02	9/30/02
	Phoenix	5/28/02	12/1/02
	Quebec	4/26/02	9/15/02
	Regina	3/8/02	10/8/02
	Rochester MSC	**7/4/02**	**6/30/03**
	Sagamihara	4/23/02	9/30/02
	Saitama	**9/1/02**	**12/30/02**
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	10/18/01	12/31/02
	Xalapa	**8/1/02**	**12/1/02**
OTW	Vancouver SW	5/1/02	11/15/02
Ozarks	Branson	1/93	12/03
Rheged	Penrith	7/1/00	
SAA	Bradford	1/8/02	9/7/02
	Brisbane WBS	6/13/02	12/12/02
	Chicago Loe	2/15/02	9/30/02
	Duluth	10/15/01	
	Fort Lauderdale	3/1/02	2/28/03
	Hague	6/6/02	11/5/02
	Hutchinson	12/14/01	9/26/02
	Lubbock	5/17/02	11/16/02
	Melbourne WBS	10/25/01	4/24/04
	Munich	6/14/01	12/3/02
	Norwalk	1/18/02	10/3/02
	Penrith	3/8/02	3/7/03
	Philadelphia	4/5/02	9/26/02
	Phoenix	2/16/02	9/15/02
	Raleigh Exp	3/15/02	12/31/02
	Regina	6/27/02	12/26/02
	Saint Paul	2/7/02	10/14/02
	San Jose	2/02	10/3/02
	Stockholm	9/21/01	
	Sydney WBS	10/25/01	4/24/04
	Victoria	3/8/02	
	Virginia Beach	5/24/02	11/27/02
SE	**Garza Garcia**	**6/8/01**	**12/31/02**
	Mexico City Pap	**9/16/02**	**9/29/02**
	Puebla	3/15/02	9/14/02
	Townsville	**7/19/02**	**7/18/03**
Sedona	Sedona	3/28/98	12/31/03
Skydance	Paris Geo	7/3/02	12/31/02
SOA	Dallas AA	2/26/99	
Solarmax	Garza Garcia	4/1/02	3/30/03
	Huntsville	3/1/02	2/28/03
	Hutchinson	3/15/02	3/14/03
	Oakland	9/15/00	3/30/03
	Pittsburgh CSC	4/12/02	10/17/02
	Taipei AM	3/1/01	2/28/03
SOLOE	**Mexico City Pap**	**9/16/02**	**9/29/02**
SpaceSta	**Addison Mar**	**7/1/02**	**7/1/03**
	Alamogordo	7/1/02	6/05
	Austin	5/25/02	11/15/02
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	5/27/03
	Berlin Disc	5/28/02	5/27/03
	Birmingham UK	5/02	
	Boston NEA	5/1/02	4/04
	Bradford	6/1/02	6/1/03
	Branson	**5/25/02**	**8/31/03**
	Bristol	5/02	5/03
	Buford Reg	4/19/02	4/19/03
	Calgary EC	4/26/02	11/30/02
	Cape Town ISA	**4/25/02**	
	Cathedral City	5/24/02	11/23/02
	Charleston SC	5/21/02	5/20/03
	Chattanooga	4/19/02	5/23/03
	Chicago Loe	**7/3/02**	**7/2/03**
	Chicago MSI	5/1/02	11/30/02
	Copenhagen	5/31/02	5/30/03
	Dallas Cmk	4/19/02	4/05
	Davenport	7/13/02	7/10/03
	Dayton	5/24/02	5/23/03
	Dearborn	**6/14/02**	**12/31/02**
	Denver MNS	**9/1/02**	**9/1/03**
	Detroit	5/11/02	11/02
	Dublin Reg	4/19/02	4/19/03
	Fort Worth	5/1/02	5/1/03
	Frankfurt IM	5/28/02	5/27/03
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Grand Rapids JLT	5/31/02	5/31/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	5/31/03
	Honolulu Con	**6/14/02**	**6/13/03**
	Hull	7/1/02	7/1/03
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis WR	5/23/02	4/04
	Kaohsiung	**9/1/02**	**6/30/03**
	Karuizawa Sei	4/20/02	12/31/02
	KSC 2	4/19/02	4/18/04
	Langley FP	4/26/02	4/25/05
	Las Vegas Imx	4/19/02	4/18/04
	London BFI	4/27/02	4/26/03
	London ONT	6/1/02	
	London SM	5/28/02	5/27/03
	Los Angeles CSC	4/19/02	4/19/03
	Los Angeles Loe	4/19/02	10/18/02
	Los Angeles NA	4/19/02	5/31/03
	Melbourne WBS	4/19/02	4/04
	Memphis Pink	6/29/02	3/7/03
	Miami Imx	5/1/02	4/04
	Milwaukee	**6/1/02**	**6/1/03**
	Montreal VP	4/19/02	4/18/03
	Munich	5/28/02	5/27/03
	Myrtle Beach	4/02	
	Natick JF	**8/22/02**	**12/31/02**
	New York Loe	4/19/02	10/18/02
	Nuremburg	5/9/02	12/31/02
	Osaka Sun	4/19/02	4/04
	Oslo	5/28/02	11/03
	Philadelphia	6/1/02	5/04
	Portland	4/19/02	4/19/03
	Providence Imx	5/9/02	9/18/02
	Quebec	5/02	9/02
	Sacramento Imx	5/1/02	4/04
	Saint Paul	6/1/02	10/1/02
	San Antonio 3D	5/3/02	11/2/02
	San Diego RHF	5/17/02	2/03
	San Jose	5/1/02	5/1/03
	Seattle PSC 2	5/17/02	5/04
	Shreveport	7/1/02	6/30/03
	Sinsheim	5/9/02	5/8/04
	Spokane	**5/30/02**	**5/30/03**
	Stockholm	5/17/02	
	Sydney WBS	4/19/02	4/04
	Tampa MOSI	**5/24/02**	**11/21/02**
	Tempe Imx	5/1/02	4/04
	Tokyo Sei	4/25/02	4/30/04
	Tsuruga	**5/1/02**	**10/31/02**
	Vancouver Imx	5/02	12/31/02
	Victoria	5/31/02	12/31/02
	Warsaw IT	**9/1/02**	**8/31/03**
	Washington NASM	4/17/02	

Film	Theater	Open	Close
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/25/05
STTM	Berlin CS	10/12/00	
	Wuerzburg	12/13/00	12/31/02
SupeSpee	**Charleston SC**	**9/1/02**	**12/24/02**
	Los Angeles CSC	**9/13/02**	
T40	Cincinnati	1/1/01	12/31/02
	Cleveland	3/1/02	9/30/02
	Houston MNS	5/17/01	1/3/03
	Houston MNS	6/02	12/02
T90	Norwalk	11/20/98	12/03
TBAA	Calgary SC	5/25/02	12/31/02
	Hutchinson	6/1/02	5/31/03
	Oakland	**1/1/02**	**12/31/02**
	Oklahoma City	**3/8/02**	**10/17/02**
TF	Gurnee	4/15/02	10/31/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Boston MOS	6/1/02	9/2/02
	Charleston SC	**7/1/02**	**9/30/02**
	Corsicana	12/14/01	9/7/02
	Myrtle Beach	**7/1/02**	**12/15/02**
	Richmond SMV	5/28/02	9/27/02
	Roanoke	6/1/02	11/1/02
	Rochester Cmk	**9/20/02**	**11/26/02**
	Woodridge Cmk	**7/12/02**	**12/31/02**
Trex	Belfast She	3/15/02	3/14/03
	Birmingham AL	5/15/02	12/31/02
	Boston NEA	2/1/02	1/31/03
	Ichikawa	7/1/02	10/31/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	12/15/01	12/14/02
	Kuwait City	9/30/02	9/29/03
	Manchester UCI	2/25/02	2/24/03
	Mexico City Pap	5/14/02	1/13/03
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Sinsheim	3/18/99	
	Townsville	**7/19/02**	**7/18/03**
	Villahermosa	3/15/02	9/15/02
UGs	Ankara	4/27/01	
	Belfast She	5/6/02	4/30/03
	Bournemouth She	3/22/02	3/21/03
	Jackson MS	5/3/02	9/30/02
	Munich	2/1/02	1/31/03
	Sinsheim	4/7/00	
UX	Addison Mar	5/10/02	9/28/02
	Apple Valley Imx	5/10/02	9/28/02
	Buffalo Reg	5/10/02	9/28/02
	Buford Reg	5/10/02	9/28/02
	Chicago Loe	5/10/02	9/28/02
	Col Springs Cmk	5/10/02	9/28/02
	Columbus Mar	5/10/02	9/28/02
	Dallas Cmk	5/10/02	9/28/02
	Denver Reg	5/10/02	9/28/02
	Dublin Reg	5/10/02	9/28/02
	Fargo	5/10/02	9/28/02
	Grand Rapids JLT	5/10/02	9/28/02
	Halifax	5/10/02	9/28/02
	Hartford Crn	5/10/02	9/28/02
	Honolulu Con	5/10/02	9/28/02
	Houston Reg	5/10/02	9/28/02
	Indianapolis WR	5/22/02	10/9/02
	Irvine Reg	5/10/02	9/28/02
	Jupiter Crn	5/10/02	9/28/02
	King of Prussia Reg	5/10/02	9/28/02
	Lehi	5/10/02	9/28/02
	Lincolnshire Reg	5/10/02	9/28/02
	Little Rock	5/10/02	9/28/02
	Los Angeles Loe	5/10/02	9/28/02
	Los Angeles NA	5/10/02	9/28/02
	Memphis Muv	5/10/02	9/28/02
	Monrovia Krik	5/10/02	9/28/02
	Murrieta	5/10/02	9/28/02
	Nashville Reg	5/10/02	9/28/02
	New Rochelle Reg	5/10/02	9/28/02
	New York Loe	5/10/02	9/28/02
	Newport	5/10/02	9/28/02
	Oklahoma City	**9/3/02**	**10/17/02**
	Ontario Reg	5/10/02	9/28/02
	Orlando Muv	5/10/02	9/28/02
	Philadelphia	5/10/02	9/28/02
	Rochester Cmk	5/10/02	9/28/02
	San Antonio 2D	5/10/02	9/28/02
	San Francisco Loe	5/10/02	9/28/02
	Sandy	5/10/02	9/28/02
	Sedona	5/10/02	9/28/02
	Spokane	5/10/02	9/28/02
	Tampa Cha	5/10/02	9/28/02
	Tulsa Cmk	5/10/02	9/28/02
	Valencia Reg	5/10/02	9/28/02
	Woodridge Cmk	5/10/02	9/28/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	Leon Exp	6/1/02	11/30/02
	Nuremburg	**5/2/02**	**11/1/02**
	Paris Geo	1/10/00	
	Wuerzburg	3/20/02	11/30/02
Whales	**Bournemouth She**	**8/1/02**	**10/31/02**
	Calgary SC	2/2/02	9/3/02
	Charleston SC	3/02	
	Cocoa	**7/1/02**	**6/30/03**
	Fort Worth	**9/1/02**	**8/31/03**
	Mobile	6/10/02	12/31/02
	Norwalk	1/1/01	12/31/02
	Syracuse	**7/13/02**	
	Umhlanga ISA	**9/1/02**	**3/31/03**
	Victoria	5/31/02	9/19/02
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Warsaw IT	**11/2/01**	**12/31/02**
	Woodridge Cmk	**8/2/01**	**11/30/02**
Wolves	**Hibbing**	**9/6/02**	**3/6/03**
	Reno Fleisch	**10/9/01**	**5/31/03**
Yell	**Little Rock**	**7/15/02**	**10/31/02**
ZC	Zion	5/24/94	

September 2002 by Theater

Theater	Film	Open	Close
Addison Mar	**SpaceSta**	**7/1/02**	**7/1/03**
	UX	5/10/02	9/28/02
Aguascalientes	HB	5/23/02	5/31/03
Alamogordo	AlienAdv	3/1/02	
	SpaceSta	7/1/02	6/05
Albuquerque	**JIAC**	**3/30/02**	**9/30/02**
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	Cyberwor	6/1/02	5/31/03
Ankara	UGs	4/27/01	
Apple Valley Imx	**Bears**	**3/1/02**	
	CDS	5/5/02	9/30/02
	CTPA	6/28/02	
	Dolphins	**8/2/02**	
	UX	5/10/02	9/28/02
Atlanta FMNH	ALBT	6/14/02	11/30/02
	CDS	8/1/02	10/31/02
	L&C	**9/16/02**	**3/15/03**
	LW	9/20/01	9/21/02
Austin	**Mexico**	**8/31/02**	**10/18/02**
	SpaceSta	5/25/02	11/15/02
Baltimore	Bears	6/23/02	9/2/02
	HB	3/02	10/31/03
	ITD	3/02	10/5/02
	SpaceSta	5/24/02	5/05
Bangkok	**Galapago**	**3/1/02**	**12/31/03**
Barcelona	**CDS**	**5/4/01**	**12/31/02**
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	HaunCast	5/7/02	5/7/03
	HB	5/7/02	5/7/03
	JIAC	11/1/01	
Beijing	**GC**	**9/1/02**	**1/31/03**
	MOE	4/28/02	4/27/03
Belfast She	BP	11/29/01	12/31/02
	E3D	8/1/02	12/31/02
	Everest	11/29/01	1/28/03
	Trex	3/15/02	3/14/03
	UGs	5/6/02	4/30/03
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	SpaceSta	5/28/02	5/27/03
	STTM	10/12/00	
Berlin Disc	AEK	12/1/01	9/30/02
	GC	**4/1/02**	**3/31/03**
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	HH	**4/1/02**	**3/31/03**
	MOE	**4/1/02**	**3/31/03**
	SpaceSta	5/28/02	5/27/03
Birmingham AL	**LW**	**8/31/02**	
	Trex	5/15/02	12/31/02
Birmingham UK	Cyberwor	9/29/01	
	Dolphins	8/16/02	1/15/03
	HB	9/29/01	
	SpaceSta	5/02	
Bochum IM	BP	9/1/01	3/1/03
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	HaunCast	11/8/01	11/30/02
	IOTS	8/1/02	7/31/04
	OM	**8/28/02**	**12/31/02**
Bogota	**E3Dcc**	**12/6/01**	**12/6/02**
Boston MOS	ALBT	6/14/02	11/7/02
	Kilimanj	3/15/02	
	L&C	**9/28/02**	**6/30/03**
	MOE	6/16/01	2/6/03
	TR	6/1/02	9/2/02
Boston NEA	**CDS**	**9/26/02**	**1/26/03**
	ITD	12/6/01	
	LW	12/6/01	
	OM	6/21/02	6/30/03
	SpaceSta	5/1/02	4/04
	Trex	2/1/02	1/31/03
Bournemouth She	Cyberwor	3/22/02	3/21/03
	Extreme	**7/26/02**	**12/31/02**
	GC	**3/22/02**	**9/30/02**
	HaunCast	3/22/02	9/30/02
	UGs	3/22/02	3/21/03
	Whales	**8/1/02**	**10/31/02**
Bradford	Dolphins	5/14/02	9/13/02
	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SAA	1/8/02	9/7/02
	SpaceSta	6/1/02	6/1/03
Branson	Alaska	5/1/99	12/31/02

Theater	Film	Open	Close
	L&C	5/3/02	4/30/03
	MOE	4/19/02	4/18/03
	Ozarks	1/93	12/03
	SpaceSta	**5/25/02**	**8/31/03**
Brisbane WBS	AEK	2/20/02	2/19/03
	Cyberwor	12/13/01	
	SAA	6/13/02	12/12/02
Bristol	HB	10/15/01	10/15/02
	Nsync	3/02	
	SpaceSta	5/02	5/03
Brussels	AllAcces	9/5/01	
	CTPA	9/5/01	
	HB	5/1/02	
	MOE	**12/1/01**	**12/31/02**
Buffalo Reg	**Apollo13**	**9/20/02**	
	OM	**9/13/02**	**11/30/02**
	UX	5/10/02	9/28/02
Buford Reg	SpaceSta	4/19/02	4/19/03
	UX	5/10/02	9/28/02
Calgary EC	CTPA	9/21/01	
	Horses	6/1/02	9/30/02
	OM	**8/9/02**	**11/15/02**
	SpaceSta	4/26/02	11/30/02
Calgary FP	**ITD**	**5/31/02**	**5/30/03**
Calgary SC	**Bears**	**7/28/01**	**8/1/03**
	Beavers	2/15/00	
	TBAA	5/25/02	12/31/02
	Whales	2/2/02	9/3/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	Kilimanj	3/15/02	
	MOE	3/5/01	2/28/03
	SpaceSta	**4/25/02**	
Castle Rock	EMSH	3/92	
Cathedral City	Antarc	6/28/02	12/28/02
	JIAC	**12/25/01**	**9/24/02**
	OO	**2/1/02**	**9/30/02**
	SpaceSta	5/24/02	11/23/02
Cedar Rapids	Everest	6/2/02	9/2/02
Charleston SC	ITD	11/20/00	12/31/02
	MOE	4/16/02	11/16/02
	SpaceSta	5/21/02	5/20/03
	SupeSpee	**9/1/02**	**12/24/02**
	TR	**7/1/02**	**9/30/02**
	Whales	3/02	
Charlotte	HB	2/2/02	2/28/03
	Kilimanj	6/14/02	9/30/02
Chattanooga	ITD	5/3/96	5/3/03
	SpaceSta	4/19/02	5/23/03
Chiba City	E3D	7/10/02	3/31/03
Chicago Loe	**Apollo13**	**9/20/02**	**12/2/02**
	SAA	2/15/02	9/30/02
	SpaceSta	**7/3/02**	**7/2/03**
	UX	5/10/02	9/28/02
Chicago MSI	SpaceSta	5/1/02	11/30/02
Cincinnati	Bears	6/6/02	10/11/02
	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	T40	1/1/01	12/31/02
Cleveland	T40	3/1/02	9/30/02
Cocoa	MOE	10/15/01	10/14/02
	Whales	**7/1/02**	**6/30/03**
Col Springs Cmk	AlienAdv	6/21/02	10/31/02
	ATSOT	**7/26/01**	**11/30/02**
	HB	**9/1/02**	**12/31/02**
	UX	5/10/02	9/28/02
Columbus COSI	**Dolphins**	**9/3/02**	**10/10/02**
	JIAC	**9/3/02**	**10/10/02**
	LW	**9/3/02**	**10/10/02**
	MOE	**9/3/02**	**10/10/02**
	Nsync	**9/3/02**	**10/10/02**
	OO	**3/16/02**	**9/3/02**
Columbus Mar	UX	5/10/02	9/28/02
Copenhagen	**E3Dcc**	**12/1/00**	**12/31/02**
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	MOE	**12/1/01**	**12/31/02**
	SpaceSta	5/31/02	5/30/03
Corpus Christi	MJTTM	3/22/02	9/22/02
Corsicana	**MOE**	**9/1/02**	**2/28/03**
	TR	12/14/01	9/7/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	**Apollo13**	**9/20/02**	**3/19/03**
	MTA	7/12/02	10/31/02
	SpaceSta	4/19/02	4/05
	UX	5/10/02	9/28/02
Dallas SP	Extreme	5/25/02	10/25/02
	LW	5/25/02	5/25/03
Davenport	**JIAC**	**3/16/02**	**11/15/02**
	SpaceSta	7/13/02	7/10/03
Dayton	Dolphins	6/1/02	7/30/03
	SpaceSta	5/24/02	5/23/03
Dearborn	**Apollo13**	**9/20/02**	**3/20/03**
	L&C	5/1/02	12/31/02
	SpaceSta	**6/14/02**	**12/31/02**
Denver MNS	**HB**	**9/1/02**	
	JIAC	**6/7/02**	**3/9/03**
	Kilimanj	3/8/02	10/3/02
	SpaceSta	**9/1/02**	**9/1/03**
Denver Reg	UX	5/10/02	9/28/02
Detroit	CTPA	7/1/02	12/02
	HB	**2/02**	**9/02**
	SpaceSta	5/11/02	11/02
Dublin Reg	**Apollo13**	**9/20/02**	
	CDS	**9/23/02**	**12/31/02**
	SpaceSta	4/19/02	4/19/03
	UX	5/10/02	9/28/02
Duluth	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	**HB**	**4/27/02**	
	LS	5/1/01	4/30/03
Edmonton FP	**Apollo13**	**9/20/02**	**12/31/02**
Edmonton Ody	**Bears**	**2/1/02**	**9/30/02**
	HB	6/22/02	9/2/02
	MTM	1/9/98	12/31/02
Espinho	Amazon	8/1/02	8/10/03
Fargo	UX	5/10/02	9/28/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
	MOE	5/25/02	5/24/03
	SAA	3/1/02	2/28/03
Fort Worth	**ALBT**	**9/27/02**	**3/31/03**
	Bears	**10/26/01**	
	Kilimanj	3/8/02	9/2/02
	SpaceSta	5/1/02	5/1/03
	Whales	**9/1/02**	**8/31/03**
Frankfurt IM	SpaceSta	5/28/02	5/27/03
Galveston	HaunCast	9/9/01	10/31/02
	SpaceSta	5/24/02	5/05
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
	SpaceSta	4/19/02	5/05
Garza Garcia	CV	3/7/02	9/7/02
	Dolphins	5/6/02	12/31/02
	SE	**6/8/01**	**12/31/02**
	Solarmax	4/1/02	3/30/03
Glasgow	**BP**	**10/5/00**	**1/31/03**
	Everest	4/15/02	4/14/03
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/04
	CV	2/2/02	1/31/03
	WOC	4/30/02	10/04
Grand Rapids JLT	AEK	2/02	11/15/02
	CV	2/02	11/17/02
	HB	**8/30/02**	
	SpaceSta	5/31/02	5/31/04
	UX	5/10/02	9/28/02
Greenwood Village	**Bears**	**8/31/02**	**8/31/03**
Gurnee	TF	4/15/02	10/31/02
Hague	**Africa**	**7/22/02**	**9/1/02**
	Alaska	**7/22/02**	**9/1/02**
	AllAcces	7/22/02	9/1/02
	Extreme	**10/11/01**	**12/31/02**
	HB	10/10/01	
	MOE	**10/9/00**	**12/31/02**
	SAA	6/6/02	11/5/02
Halifax	CDS	8/16/02	1/2/03
	Galapago	6/14/02	6/13/03
	UX	5/10/02	9/28/02
Hampton	ALBT	7/1/02	1/1/03
	Apollo13	**9/20/02**	**3/16/03**
	SpaceSta	5/24/02	5/05
Harrisburg	Galapago	3/9/02	10/31/02
	SpaceSta	6/1/02	5/31/03
Hartford Crn	**Extreme**	**8/2/02**	**12/31/02**
	UX	5/10/02	9/28/02
Hastings	HB	9/10/02	3/10/03
	JIAC	6/10/02	12/9/02
Hibbing	GC	3/1/02	9/1/02
	Wolves	**9/6/02**	**3/6/03**
Hong Kong	JIAC	4/1/02	9/30/02
Honolulu Con	**HH**	**5/1/00**	**6/30/03**
	SpaceSta	**6/14/02**	**6/13/03**
	UX	5/10/02	9/28/02
Houston Reg	UX	5/10/02	9/28/02
Houston MNS	**ALBT**	**8/2/02**	**12/31/02**
	OM	6/28/02	
	T40	5/17/01	1/3/03
	T40	6/02	12/02
Hull	HB	4/1/02	10/31/02
	India	7/1/02	1/1/03
	SpaceSta	7/1/02	7/1/03
Huntsville	DIS	5/1/01	4/04
	Solarmax	3/1/02	2/28/03
	SpaceSta	5/24/02	5/05
Hutchinson	SAA	12/14/01	9/26/02
	Solarmax	3/15/02	3/14/03
	SpaceSta	6/1/02	6/07
	TBAA	6/1/02	5/31/03
Ichikawa	Trex	7/1/02	10/31/02
Indianapolis CMI	Africa	8/1/02	9/5/02
Indianapolis WR	SpaceSta	5/23/02	4/04
	UX	5/22/02	10/9/02
Irvine Reg	**L&C**	**8/23/02**	**11/30/02**
	UX	5/10/02	9/28/02
Jackson MS	**MJTTM**	**9/15/02**	**1/15/03**
	UGs	5/3/02	9/30/02
Jakarta	Trex	12/15/01	12/14/02
Jersey City	ALBT	5/18/02	2/28/03
	HB	10/12/01	10/02
	L&C	5/18/02	2/28/03
Jupiter Crn	**Nsync**	**8/1/02**	
	UX	5/10/02	9/28/02
Kagawa	Bears	4/1/02	9/8/02
Kagoshima	E3D	7/10/02	9/30/02
Kansas City Sci	CDS	7/4/02	12/31/02
	L&C	4/22/02	10/22/02
Kansas City Zoo	ALBT	7/5/02	12/31/02
	Kilimanj	3/30/02	12/31/02
	LW	9/1/02	12/31/02
	OO	5/21/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	SpaceSta	**9/1/02**	**6/30/03**
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
	JIAC	6/15/02	9/10/03
Karuizawa Sei	SpaceSta	4/20/02	12/31/02
Katovise IT	**AEK**	**7/5/02**	**1/4/04**
	ITD	**7/5/02**	**7/4/03**
King of Prussia Reg	**MOE**	**9/13/02**	**9/12/03**
	UX	5/10/02	9/28/02
Krakow IT	AEK	12/15/01	6/11/03

Theater	Film	Open	Close
	ATSOT	**4/26/02**	**12/31/02**
	Everest	2/15/02	10/21/02
	ITD	12/15/01	12/14/02
	Trex	12/15/01	12/14/02
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	**AlienAdv**	**6/1/02**	**5/30/03**
Kuwait City	Cyberwor	12/25/00	12/24/02
	FOK	4/17/00	4/16/03
	ITD	12/25/00	12/24/02
	MOE	5/02	5/03
	Trex	9/30/02	9/29/03
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/04
Langley FP	SpaceSta	4/26/02	4/25/05
Las Palmas	BATB	1/1/02	10/02
Las Vegas Imx	HaunCast	3/12/02	10/31/02
	MOE	10/1/01	9/30/02
	Nsync	3/1/02	9/30/02
	SpaceSta	4/19/02	4/18/04
Lehi	OO	6/11/02	9/30/02
	UX	5/10/02	9/28/02
Leon Exp	WAMnv	6/1/02	11/30/02
Lincolnshire Reg	UX	5/10/02	9/28/02
Little Rock	**L&C**	**9/21/02**	**3/15/03**
	UX	5/10/02	9/28/02
	Yell	**7/15/02**	**10/31/02**
Loch Lomond	LOLL	7/24/02	
London BFI	**India**	**9/14/02**	**9/14/03**
	SpaceSta	4/27/02	4/26/03
London ONT	Bears	9/16/02	3/16/03
	SpaceSta	6/1/02	
London SM	**E3D**	**7/20/02**	**1/31/03**
	HB	10/11/01	10/31/03
	SpaceSta	5/28/02	5/27/03
Los Angeles CSC	**Africa**	**9/6/02**	**10/18/02**
	Alaska	**9/6/02**	**10/18/02**
	MOE	**9/1/02**	**10/21/02**
	SpaceSta	4/19/02	4/19/03
	SupeSpee	**9/13/02**	
Los Angeles Loe	**Apollo13**	**9/20/02**	**12/2/02**
	CTPA	9/14/01	
	SpaceSta	4/19/02	10/18/02
	UX	5/10/02	9/28/02
Los Angeles NA	**Apollo13**	**9/20/02**	**12/2/02**
	L&C	**9/13/02**	**2/7/03**
	SpaceSta	4/19/02	5/31/03
	UX	5/10/02	9/28/02
Louisville	**Extreme**	**3/16/02**	**10/4/02**
	HB	**1/5/02**	
	LW	**9/12/02**	**3/12/03**
	OO	**6/1/02**	**12/15/02**
Lubbock	**L&C**	**9/5/02**	**5/31/03**
	SAA	5/17/02	11/16/02
Lucerne	BP	5/1/00	
	HB	**9/29/02**	**10/20/02**
	OM	**9/29/02**	**10/20/02**
Madrid	CDS	10/24/01	
	CTPA	3/15/02	2/28/03
	E3D	10/26/00	
	HaunCast	6/12/02	6/30/03
	MOE	10/28/99	
Malta	Cyberwor	9/1/02	8/31/03
	E3D	3/02	
	Extreme	12/6/00	
Manchester UCI	**Extreme**	**7/19/02**	**10/31/02**
	HaunCast	**9/1/02**	**3/31/03**
	HB	10/12/01	9/30/02
	Trex	2/25/02	2/24/03
Melbourne WBS	AlienAdv	3/14/02	3/31/03
	CDS	**2/18/02**	**12/31/02**
	HaunCast	9/13/01	9/30/02
	Horses	**9/12/02**	
	JIAC	8/1/02	1/1/03
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
Melzo	**MOE**	**1/1/02**	**2/28/03**
Memphis Muv	UX	5/10/02	9/28/02
Memphis Pink	JIAC	3/2/02	11/15/02
	SpaceSta	6/29/02	3/7/03
Menlyn ISA	BP	2/02	9/30/02
	Extreme	6/22/01	3/22/03
	GC	4/1/02	10/31/02
Mexico City Pap	**Africa**	**8/26/02**	**9/1/02**
	Bears	3/1/02	11/1/02
	MG	**9/16/02**	**9/29/02**
	SE	**9/16/02**	**9/29/02**
	SOLOE	**9/16/02**	**9/29/02**
	Trex	5/14/02	1/13/03
Miami Imx	CTPA	3/4/02	9/3/02
	OM	**8/23/02**	**12/31/02**
	SpaceSta	5/1/02	4/04
Milwaukee	Kilimanj	7/26/02	12/31/02
	OO	3/1/02	9/30/02
	SpaceSta	**6/1/02**	**6/1/03**
Mobile	L&C	6/11/02	1/20/03
	Whales	6/10/02	12/31/02
Monrovia Krik	UX	5/10/02	9/28/02
Montpellier Gau	**AEK**	**6/13/01**	**12/31/02**
	Cyberwor	1/1/01	12/03
Montreal VP	SpaceSta	4/19/02	4/18/03
Mumbai	Everest	4/5/02	5/4/03
	LS	**9/1/02**	**8/31/03**
Munich	**CDS**	**1/17/02**	**12/31/02**
	Extreme	4/12/99	12/31/02
	GC	4/2/01	12/31/02
	HB	4/18/02	4/30/03
	MOE	4/2/01	12/31/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	12/3/02
	SpaceSta	5/28/02	5/27/03
	UGs	2/1/02	1/31/03
Murrieta	UX	5/10/02	9/28/02
Myrtle Beach	HaunCast	2/02	12/31/02
	India	6/15/02	6/15/03
	LW	**5/1/02**	**5/1/03**
	OM	3/1/02	2/28/03
	SpaceSta	4/02	
	TR	**7/1/02**	**12/15/02**
Nagasaki SM	E3D	4/10/02	9/30/02
	MJTTM	9/1/01	9/30/02
Nagoya OT	Bears	7/1/02	9/30/02
Nashville Reg	UX	5/10/02	9/28/02
Natick JF	**Apollo13**	**9/20/02**	**3/20/03**
	E3D	7/1/02	12/31/02
	SpaceSta	**8/22/02**	**12/31/02**
New Orleans	**Apollo13**	**9/20/02**	**3/20/03**
	HaunCast	**8/1/02**	**12/31/02**
New Rochelle Reg	**MOE**	**9/13/02**	**9/12/03**
	UX	5/10/02	9/28/02
New York AMNH	Bears	6/24/02	12/31/02
	Kilimanj	6/24/02	12/31/02
New York Loe	**Apollo13**	**9/20/02**	**12/2/02**
	CTPA	9/14/01	
	L&C	**8/9/02**	**9/19/02**
	SpaceSta	4/19/02	10/18/02
	UX	5/10/02	9/28/02
Newport	UX	5/10/02	9/28/02
Niagara	HB	7/1/02	2/28/03
Norwalk	Bears	6/14/02	10/3/02
	MOE	1/1/01	12/31/02
	SAA	1/18/02	10/3/02
	T90	11/20/98	12/03
	Whales	1/1/01	12/31/02
Nuremburg	ATSOT	12/22/01	12/31/02
	BP	11/28/01	11/27/02
	Dolphins	**8/15/02**	**8/14/03**
	E3D	**8/15/02**	**3/31/03**
	Everest	**11/28/01**	**12/15/02**
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	HB	7/4/02	1/31/03
	LS	11/28/01	11/27/02
	MWH	**7/4/02**	**1/6/03**
	SpaceSta	5/9/02	12/31/02
	Trex	2/7/02	2/6/03
	WAMnv	**5/2/02**	**11/1/02**
Oakland	Antarc	1/1/01	3/30/03
	HB	8/30/02	2/28/03
	MOE	**1/1/02**	**12/31/02**
	Solarmax	9/15/00	3/30/03
	TBAA	**1/1/02**	**12/31/02**
Oklahoma City	**AIWC**	**6/7/02**	**3/31/03**
	Everest	**6/7/02**	**9/2/02**
	TBAA	**3/8/02**	**10/17/02**
	UX	**9/3/02**	**10/17/02**
Omaha	Kilimanj	7/02	
	LS	9/15/02	2/15/03
Ontario Reg	**GC**	**9/13/02**	**9/12/03**
	UX	5/10/02	9/28/02
Orlando Muv	UX	5/10/02	9/28/02
Orlando SC	GC	3/8/02	9/27/02
	India	6/15/02	12/15/02
Osaka Sci	LW	9/1/02	3/1/03
	OM	7/1/02	12/31/02
Osaka Sun	SpaceSta	4/19/02	4/04
Oslo	**MOE**	**6/30/02**	**12/31/02**
	SpaceSta	5/28/02	11/03
	Trex	4/12/00	12/31/02
Oulu	Niagara	4/13/02	4/27/03
Paris Geo	CDS	2/5/02	1/31/03
	CTPA	4/3/02	4/2/03
	OM	2/5/02	2/28/03
	Skydance	7/3/02	12/31/02
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
	SAA	3/8/02	3/7/03
Pensacola	LS	3/8/02	9/1/02
	MOF	11/8/96	
	TF	7/2/96	
Philadelphia	SAA	4/5/02	9/26/02
	SpaceSta	6/1/02	5/04
	UX	5/10/02	9/28/02
Phoenix	HB	8/1/02	8/1/03
	OO	5/28/02	12/1/02
	SAA	2/16/02	9/15/02
Pitea	AlienAdv	12/25/01	12/25/02
	CV	4/6/02	4/10/03
	Everest	9/20/02	9/15/03
	LS		9/15/02
Pittsburgh CSC	AEK	6/28/02	12/19/02
	Solarmax	4/12/02	10/17/02
Poitiers Imax	CTPA	2/1/02	1/31/03
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	**MOE**	**11/2/01**	**6/15/03**
	SpaceSta	4/19/02	4/19/03
Providence Imx	**Apollo13**	**9/20/02**	
	E3D	**8/21/02**	**10/31/02**
	HB	8/27/02	12/31/02
	SpaceSta	5/9/02	9/18/02
Puebla	DIS	9/15/02	3/14/03
	JIAC	**8/1/02**	**1/31/03**
	SE	3/15/02	9/14/02
Quebec	CTPA	2/8/02	10/22/02
	OO	4/26/02	9/15/02
	SpaceSta	5/02	9/02
Raleigh Exp	AIWC	5/31/02	1/5/03
	SAA	3/15/02	12/31/02
Regina	HB	4/19/02	10/20/02
	LW	9/1/02	3/1/03

Theater	Film	Open	Close
	OO	3/8/02	10/8/02
	SAA	6/27/02	12/26/02
Reno Fleisch	**Wolves**	**10/9/01**	**5/31/03**
Richmond SMV	JIAC	5/31/02	9/27/02
	LW	4/15/02	12/31/02
	TR	5/28/02	9/27/02
Roanoke	TR	6/1/02	11/1/02
Rochester Cmk	HaunCast	5/31/02	9/26/02
	TR	**9/20/02**	**11/26/02**
	UX	5/10/02	9/28/02
Rochester MSC	**OO**	**7/4/02**	**6/30/03**
Sacramento Imx	**Apollo13**	**9/20/02**	
	Horses	**8/2/02**	**2/1/03**
	SpaceSta	5/1/02	4/04
Sagamihara	OO	4/23/02	9/30/02
Saint Augustine	CTPA	6/28/02	12/31/02
	DIS	8/31/02	12/31/02
	JIAC	7/15/02	12/31/02
	LW	8/1/02	1/1/03
Saint Louis Arch	L&C	5/25/02	5/23/03
Saint Louis SC	AIWC	5/3/02	9/2/02
	Bears	9/3/02	1/03
Saint Paul	SAA	2/7/02	10/14/02
	SpaceSta	6/1/02	10/1/02
Saitama	AlienAdv	6/8/02	9/1/02
	OO	**9/1/02**	**12/30/02**
San Antonio 2D	Alamo		
	Alaska	6/7/02	12/31/02
	Apollo13	**9/20/02**	**2/16/03**
	UX	5/10/02	9/28/02
San Antonio 3D	HaunCast	6/7/02	12/31/02
	SpaceSta	5/3/02	11/2/02
San Diego NHM	LW	9/4/02	1/4/03
	OO	3/31/01	12/31/02
San Diego RHF	**AJ**	**10/5/01**	**6/30/03**
	HB	3/8/02	11/02
	L&C	**8/2/02**	**2/27/03**
	MOE	**11/1/01**	**6/30/03**
	SpaceSta	5/17/02	2/03
San Francisco Loe	**Apollo13**	**9/20/02**	**12/2/02**
	UX	5/10/02	9/28/02
San Jose	**AIWC**	**9/1/02**	**11/27/02**
	BP	2/5/02	5/3/03
	CV	2/02	10/1/02
	MOE	2/5/02	12/31/02
	MTM	2/02	5/3/03
	SAA	2/02	10/3/02
	SpaceSta	5/1/02	5/1/03
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	Africa	3/15/02	
	AIWC	2/02	9/9/03
	AJ	**8/23/02**	**9/5/02**
	Alaska	**8/23/02**	**9/5/02**
	BP	2/02	2/28/03
Sandy	L&C	6/7/02	6/6/03
	UX	5/10/02	9/28/02
Seattle Dome	Dolphins	5/25/02	5/24/03
	Extreme	5/24/02	5/24/03
	OO	10/10/01	10/9/02
Seattle PSC 1	**Apollo13**	**9/20/02**	**8/16/03**
	HB	3/1/02	9/30/02
	L&C	**9/2/02**	**6/30/03**
	MWH	**6/17/02**	**9/30/02**
Seattle PSC 2	SpaceSta	5/17/02	5/04
Sedona	Sedona	3/28/98	12/31/03
	UX	5/10/02	9/28/02
Seoul	**JIAC**	**6/15/02**	**12/15/02**
Shakopee	AIWC	5/1/02	10/1/02
Shanghai Dome	CTPA	12/18/01	12/17/02
Shreveport	AJ	3/17/02	11/1/02
	L&C	**9/1/02**	**8/31/03**
	SpaceSta	7/1/02	6/30/03
Singapore DC	AlienAdv	5/1/02	4/30/03
	Niagara	**9/1/02**	**8/31/03**
	OnGuard	2/13/99	12/03
Singapore SC	HB	5/20/02	10/31/02
	Kilimanj	7/1/02	12/31/02
Sinsheim	ITD	5/98	
	L5	10/26/96	
	SpaceSta	5/9/02	5/8/04
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Africa	9/28/02	1/23/03
	JIAC	6/15/02	9/27/02
	MOE	9/1/01	12/31/02
Speyer Imax	Extreme	2/8/02	12/31/02
	HB	6/6/02	12/31/02
	MOE	**2/1/01**	**12/31/02**
Spokane	Alaska	3/15/02	9/15/02
	SpaceSta	**5/30/02**	**5/30/03**
	UX	5/10/02	9/28/02
Stockholm	AEK	3/1/00	12/31/02
	ALBT	**9/20/02**	**9/20/03**
	Dolphins	11/24/00	
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	SpaceSta	5/17/02	
Sudbury	AIWC	9/4/01	10/7/02
	Amazon	5/6/02	9/5/02
	GF	1/00	12/02
Sydney WBS	AlienAdv	8/28/01	12/31/02
	CDS	**12/24/99**	**12/31/02**
	CTPA	3/14/02	3/04
	HB	**7/22/02**	**2/28/03**
	Horses	**9/12/02**	
	SAA	10/25/01	4/24/04
	SpaceSta	4/19/02	4/04
Syracuse	**E3Dcc**	**9/14/02**	**1/31/03**
	LW	5/18/02	11/02
	MOE	10/1/01	9/2/02
	Whales	**7/13/02**	
Taejon Earth	**AIWC**	**4/1/02**	**3/31/03**
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	HB	7/1/02	7/31/03
Taipei AM	**AlienAdv**	**6/16/02**	**6/15/03**
	GN	3/30/01	9/30/02
	HB	5/1/02	5/10/03
	Solarmax	3/1/01	2/28/03
Taipei MCRC	FOTA	1/02	12/02
	India	7/1/02	
Tampa Cha	OM	3/15/02	9/30/02
	UX	5/10/02	9/28/02
Tampa MOSI	ALBT	6/28/02	12/31/02
	SpaceSta	**5/24/02**	**11/21/02**
Taranto	BP	6/22/02	6/21/03
	LS	6/30/02	6/19/03
Tempe Imx	**Apollo13**	**9/20/02**	
	GC	**8/9/02**	**11/30/02**
	SpaceSta	5/1/02	4/04
Tianjin	Niagara	1/1/01	12/02
Tijuana	**Bears**	**5/22/02**	**10/1/02**
	HB	8/17/02	8/31/03
	OO	10/18/01	12/31/02
Tokyo Sei	OM	7/20/02	9/30/02
	SpaceSta	4/25/02	4/30/04
Toronto FP	**Apollo13**	**9/20/02**	**12/31/02**
Toronto OP	ALBT	5/18/02	11/30/03
	CDS	5/18/02	9/15/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
Toronto OSC	**CDS**	**6/23/01**	**11/30/02**
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
	JGWC	5/10/02	
Townsville	**IOTS**	**7/19/02**	**7/18/03**
	SE	**7/19/02**	**7/18/03**
	Trex	**7/19/02**	**7/18/03**
Tsuruga	**SpaceSta**	**5/1/02**	**10/31/02**
Tulsa Cmk	**CDS**	**6/28/02**	**12/31/02**
	MTA	**9/20/02**	**12/31/02**
	UX	5/10/02	9/28/02
Umhlanga ISA	**Whales**	**9/1/02**	**3/31/03**
Valencia Reg	**MOE**	**1/3/02**	**10/15/02**
	UX	5/10/02	9/28/02
Valencia Spn	**BP**	**9/1/01**	**7/30/03**
	WABOS	5/1/00	5/31/03
Vancouver Imx	Kilimanj	6/22/02	12/31/02
	SpaceSta	5/02	12/31/02
Vancouver SW	Bears	6/29/02	6/03
	LW	**6/30/01**	**9/20/02**
	OTW	5/1/02	11/15/02
Vantaa	CV	9/1/02	8/31/03
Victoria	Alaska	6/1/01	9/19/02
	GF	1/17/02	9/19/02
	JGWC	9/20/02	
	SAA	3/8/02	
	SpaceSta	5/31/02	12/31/02
	Whales	5/31/02	9/19/02
Vienna LFC	E3D	6/7/02	12/31/02
	GN	6/7/02	12/31/02
	HB	6/7/02	12/31/02
	ITD	6/7/02	6/6/03
Villahermosa	**DIS**	**9/15/02**	**3/15/03**
	Trex	3/15/02	9/15/02
Virginia Beach	**JIAC**	**9/1/01**	**3/1/03**
	SAA	5/24/02	11/27/02
Warner Robins	TF	7/92	
Warsaw IT	**CDS**	**2/22/02**	**12/31/02**
	Cyberwor	2/02	9/6/02
	Galapago	**7/12/02**	
	SpaceSta	**9/1/02**	**8/31/03**
	WOC	**11/2/01**	**12/31/02**
Washington NASM	CV	8/8/96	
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
	L&C	**9/20/02**	**4/1/03**
	MOE	**6/30/02**	**2/28/03**
West Nyack Imx	**AIWC**	**9/1/02**	**9/30/02**
	Apollo13	**9/20/02**	
	HB	3/11/02	9/30/02
	Horses	**8/9/02**	**2/8/03**
	SpaceSta	5/1/02	4/04
Winnipeg	HB	3/1/02	9/30/02
	Horses	**7/15/02**	**1/14/03**
Woodbridge FP	SpaceSta	4/26/02	4/25/05
Woodridge Cmk	**TR**	**7/12/02**	**12/31/02**
	UX	5/10/02	9/28/02
	WOC	**8/2/01**	**11/30/02**
Wuerzburg	**AlienAdv**	**8/9/02**	**12/31/02**
	GC	7/1/01	12/31/02
	HaunCast	**12/1/01**	**9/30/02**
	HB	**9/27/02**	**2/28/03**
	MOE	4/16/01	12/31/02
	STTM	12/13/00	12/31/02
	WAMnv	3/20/02	11/30/02
Xalapa	**OO**	**8/1/02**	**12/1/02**
Yellowstone	Bears	6/1/02	6/1/03
	Extreme	11/1/99	10/31/02
	L&C	**6/15/02**	**6/14/03**
Yokohama SC	CTPA	3/23/02	3/22/03
Zion	L&C	4/26/02	10/31/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FOK	Fires of Kuwait	1992		IMAX
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis and Clark	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
Mexico	Mexico	1996		IWRK
MG	Mountain Gorilla	1992		IMAX
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		NMF
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Rheged	Rheged: The Lost Kingdom	2000		unk
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

September 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
87	SpaceSta	11	AlienAdv	5	India	2	HH	1	OnGuard
46	HB	11	BP	4	ATSOT	2	JGWC	1	OTW
46	UX	11	Cyberwor	4	IOTS	2	MOF	1	Ozarks
34	MOE	11	GC	4	Niagara	2	MTA	1	Rheged
22	SAA	11	ITD	4	Nsync	2	MTM	1	Sedona
20	Apollo13	11	Kilimanj	4	SE	2	MWH	1	Skydance
20	JIAC	10	ALBT	4	TBAA	2	STTM	1	SOA
20	L&C	10	Whales	4	TF	2		1	SOLOE
18	CTPA	9	AEK	4	WAMnv	SupeSpee		1	T90
17	Bears	9	AIWC	4	WOC	2	Wolves	1	WABOS
17	CDS	8	CV	3	AJ	1	Alamo	1	Yell
16	OO	8	LS	3	AllAcces	1	Beavers	1	ZC
15	E3D	8	TR	3	MJTTM	1	EMSH		
15	HaunCast	7	Alaska	3	T40	1	FOK		
15	LW	6	Africa	2	Amazon	1	FOTA		
15	Trex	6	Galapago	2	Antarc	1	HCBTD		
13	Everest	6	Horses	2	BATB	1	L5		
13	Extreme	6	Solarmax	2	DIA	1	LOLL		
13	OM	6	UGs	2	GF	1	Mexico		
12	Dolphins	5	DIS	2	GN	1	MG		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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Creative Artists Agency
9830 Wilshire Boulevard
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Crown Theatres
64 Main Street
South Norwalk, CT 06854-2716 USA
Tel: 203-846-8800
www.crowntheatres.com

Dentsu Tec, Inc. **DTI**
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Dreamworld
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PO Box 124
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www.gaylordentertainment.com

Giant Screen Films **GSF**
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Fax: 847-475-9145
www.giantscreensports.com

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Highway 64, Box 1397
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www.hmns.org

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Beverly Hills, CA 90212 USA
Fax: 310-858-2011
www.imagine-entertainment.com

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Fax: 905-403-6450
www.imax.com

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Nuremburg, Bavaria 90403 GERMANY
Tel: +49-911-20666806
Fax: +49-911-2066612
http://www.cinecitta.de/frames/f_imax.htmwww.cinecitta.de/frames/f_imax.htm

IMAX Theatre Brisbane
PO Box 3122, South Brisbane Business Centre
Brisbane, QLD 4101 AUSTRALIA
Tel: +61-7-3844-4222
Fax: +61-7-3844-8544
www.imax.com.au/brisbane/index.asp

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Chicago, IL 60611 USA
Tel: 312-787-2205
Fax: 312-787-2208

Jordan's Furniture
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Natick, MA 01760 USA
Tel: 508-424-0088
Fax: 508-626-0457
www.jordansimax.com

Kansas Cosmosphere and Space Center
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Hutchinson, KS 67501-1499 USA
Tel: 316-662-2305
Fax: 316-662-3693
www.cosmo.org

Kennedy Marshall Company
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www.omniplex.org

MacGillivray Freeman Films, Inc. **MFF**
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www.macfreefilms.com

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MR-Film **MRF**
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Fax: +43-1-876-8715
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Fax: +61 2-92 47 97 98

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Fax: 773-684-5678
www.msichicago.org

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Fax: 202-357-1652
www.nasm.si.edu/nasm/IMAX/

National Museum of Natural History
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Washington, DC 20560 USA
www.mnh.si.edu/imax/

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www.ngtheater.com

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San Juan Capistrano, CA 92675 USA
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Fax: +44-20-7928-9886
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Fax: +33-1 43 22 08 61
www.futuroscope.fr

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www.orlifelargeformat.com

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Fax: 514-989-7018

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Nelson, BC V1L 4W7 CANADA
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Fax: 250 354-0520

Science Museum of Minnesota **SMM**
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Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Station
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Cedar Rapids, IA 52401-1808 USA
Tel: 319-363-4629
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www.sciencestation.org

Shanghai Science & Technology Museum
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Shanghai, 200127 CHINA
Tel: +86 21 6854 2000
www.sstm.org.cn

SimEx ! Iwerks **IWRK**
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Fax: 514-633-6035
www.stephenlow.com

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San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006
www.oceanoasis.org/behindthescenes/summerhays.html

TAARNA Studios
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Montreal, QC H2Y 2E1 CANADA
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Fax: 514-811-8844
www.taarnastudios.com

Tech Museum of Innovation
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San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Terminix International Company
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Memphis, TN 38120 USA
Tel: 901-766-1111
www.terminix.com

Texas State History Museum Foundation
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Tel: 512-493-5705

Tim Liversedge Productions
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Maun, BOTSWANA
Tel: +267-662340
Fax: +267-662643

Townsville IMAX Dome Theatre
2-80 Flinders Street East, PO Box 1925
Townsville, QLD 4810 AUSTRALIA
Tel: +61-7-4721 1481
Fax: +61-7 4721-1791

Trinity Consolidated, Ltd.
P.O. Box 1925, Breakwater Terminal
Sir Leslie Thiess Drive
Townsville, QLD 4810 AUSTRALIA
Tel: +61-77-211-793
Fax: +61-77-211-791

TVA International Large-Format **TVA**
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Montreal, QC H2Y 4A6 CANADA
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Fax: 514-985-4459

UK Film & TV Production Company plc
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London, W1T 2BH ENGLAND, UK
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Fax: +44-20-7419-2340
Universal Studios Hollywood
100 Universal Plaza
Bldg 1320, 3rd floor mezz
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407

Volcanic Ocean Films
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Dorval, QC H9S 1L7 CANADA
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Fax: 514-633-6035

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Fax: 212-689-5437
www.walden.com

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Burbank, CA 91521 USA
Tel: 818-560-2039

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New York, NY 10019 USA
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Chicago, IL 60614 USA
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Fax: 312-255-1372

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Munich, Bavaria D-81673 GERMANY
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Fax: +49-89-43606-503
www.skitothemax.com

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POSITIONS SOUGHT

Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeams), Avolite, and Azure 2000 board.

Experience with 35mm projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, imaxguy@sympatico.ca

Theater Director

Experienced large-format theater director available for hire on full-time or consultation basis. I have over five years' experience within the industry in a number of varied areas, including projection, motion-simulation, group sales and marketing, operations, and theater administration. In addition, I have participated in the startup of two operations, from the construction phase through daily operation. Interested parties may contact me at (916) 442-1457 or by e-mail at largeformattd@yahoo.com.

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 408-847-5623

POSITIONS OPEN

Projection Manager, Grand Rapids, MI

Celebration Cinema is looking for an experienced projectionist to oversee the operation of our IMAX 3D projection booth. Located in our most ambitious multiplex development to date, the 282-seat IMAX theater opened in November 2001. The theater is equipped with IMAX SR P3D projectors, 5-deck QTRU reel unit, and DTAC sound system.

The Projection Manager is responsible for overseeing IMAX projection booth operations, including responsibility for all aspects of quality film presentation; day-to-day operation and maintenance of the projection and sound systems; assembling prints; training and scheduling projectionists; providing support for events held in the theater; managing film print shipping and storage; and maintaining contacts with IMAX technical representatives.

The best candidate will exhibit impressive technical skills with the specified IMAX equipment, in addition to computer presentation and audio/visual equipment. Experience in a commercial multiplex environment is not required, but will help this candidate succeed.

Interested parties should submit a current resume or inquiry to Steve Schab at sschab@bigscreenmovies.com or to:

Steve Schab
Celebration Cinema
2121 Celebration Ave NE
Grand Rapids, MI 49525

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SHORTS

Australia regains 1 theater, loses 2

Australia's current inventory of six LF theaters reflects the closure in June of the **IMAX Theatre Perth** and the reopening in July of the **Townsville IMAX Dome Theatre**. However, **MTM Entertainment** has announced that the **IMAX Theatre Brisbane** will close on Oct. 30, reducing the nation's total to five: Sydney, Melbourne (both owned by MTM), Townsville, the **Edge Theater** at Katoomba (an 8/70 screen), and the continent's oldest, the **Coca-Cola IMAX Theatre** at Dreamworld, a theme park in Coomera, near Brisbane, that opened in 1981.

The Perth and Brisbane closings follow those of the **IMAX Theatre Adelaide** in January (*see Shorts, LFX January 2002*) and the **IMAX New Zealand** theater in Auckland in April (*see Biz, LFX April 2002*). According to **Mark Bretherton** of MTM Entertainment, the IMAX business model requires at least 250,000 to 300,000 visitors a year, which the Sydney and Melbourne screens have been able to achieve, with 600,000 and 400,000 respectively. But Brisbane was only bringing in about 120,000, Bretherton said. (*See also John Rochester's article on page 1.*) The Perth theater is owned by **Multiplex Corp.**, and sources told *LFX* that it, too, was unable to attract adequate numbers. Recent Australian press reports suggest that the building is about to be sold by Multiplex for less than half its original cost.

As reported here last year (*see Shorts, LFX November 2001*), the Townsville IMAX closed in October 2001 so that AUD$5 million (US$2.75 million) of repairs and upgrades could be performed on the reef aquarium housed in the same building. At the same time the theater was refurbished, with new carpet and seat covers, a reconditioning of the sound system, and new spherical and field flattener lenses for the projector, at a cost of AUD$250,000 (US$137,000). The Townsville theater is owned by **Trinity Consolidated Ltd.** of Townsville and operated by **Entertainment Services Pty. Ltd.** of Brendale, QLD, which also provides technical support to all IMAX theaters in Southeast Asia, India, China, and South Africa. For its reopening in July, the theater booked ***Island of the Sharks***.

The IMAX screens in Sydney, Melbourne, Adelaide, Auckland, Brisbane, and Perth were all originally developed by Cinema Plus in the late 1990s. A seventh, planned for Surfer's Paradise, was never built. Cinema Plus went into receivership in 2000. (*For a brief history of subsequent developments see Biz, LFX June/July 2001.*)

IMAX open in Mass. furniture store

Workmen put the finishing touches on the new IMAX theater in Natick, MA

Massachusetts retailer **Jordan's Furniture** opened an IMAX 3D theater at its store in Natick, outside Boston, on Aug. 22. The 262-seat SR theater is only the latest attraction in a vast store that is closer to a theme park than your average furniture dealership.

The Jordan's chain is run by brothers **Barry** and **Eliot Tatelman**, whose radio and TV ads (usually spoofing other well-known ad campaigns) have made them celebrities throughout New England and made their stores among the most profitable furniture outlets in the world. The 110,000-square-foot (10,100-square-meter) Natick store has a New Orleans theme, with mock Bourbon Street storefronts lining the entrance hall and serving as gateways to the various showrooms.

Just past A Streetcar Named Dessert (an ice cream parlor) is a large open space in which a special effects show, featuring lights, music, video, and animatronic figures of Louis Armstrong, Elvis, and (of course) Barry and Eliot, is presented several times a day. The store also has a 20-seat interactive virtual reality attraction. Other Jordan's locations have motion simulation rides. The Tatelmans call the experience "shoppertainment." (A portion of the profits from the paid attractions is donated to local charities.)

Getting to the entrance to the new **AT&T Broadband IMAX Theatre** requires a long walk through rooms full of sofas and loveseats and a ride up an escalator. The concession stand features reasonably priced soft drinks, candy, and popcorn, and the film schedule boasts half a dozen titles, including, later this month, ***Apollo 13: The IMAX Experience***.

The VIP premiere of the theater was hosted by the Tatelmans and **Warren Buffet** of Berkshire Hathaway, which acquired the chain in 1999. Two more IMAX theaters are planned for stores to be built in the next three years.

GSTA 2003 switches to Glasgow

The 2003 annual conference and trade show of the **Giant Screen Theater Association®** will be held at the **Glasgow Science Centre** in Scotland, Sept. 17–24, 2003, instead of in Auckland, New Zealand, as originally planned. The change was announced in late August.

The move was made necessary after the **IMAX New Zealand** theater closed in April (*see The Biz, LF Examiner, April 2002*). The theater's owners were reportedly attempting to negotiate more favorable terms with **Imax Corporation** that would have allowed them to reopen the theater in time for the conference, but a reopening date could not be confirmed before the GSTA's deadline.

*(See **SHORTS** on page 17)*